Yarmouk University
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Department of Curriculum and Instruction

The Effect of a Pictorial Story-Based Instructional EFL Writing Program on Enhancing the Writing Performance of Jordanian Secondary Students

أثر برنامج تعليمي مؤسس على القصة الصورية في تحسين الأداء الكتابي في اللغة الانجليزية لدى طلبة المرحلة الثانوية في الأردن

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Dedication

To my beloved husband, Ali, my dear father and mother, my daughters : Bara'a, Renad, Maria and Jury, and my friends, I dedicate this work.

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Abstract

Al-Mashaqba, Nisreen Juma'a. The Effect of A Pictorial Story-Based Instructional EFL Writing Program on Enhancing the Writing Performance of Jordanian Secondary Students. Ph.D. Dissertation, Yarmouk University. (Supervisor: Professor Fawwaz Al-Abed Al-Haq).

The purpose of this study was to investigate the effect of a pictorial story-based instructional EFL writing program on enhancing the writing performance of Jordanian secondary students. This study aimed at answering the following questions:

1) What are the students' interest in writing in general, more specific in writing short story?

2) Are there any significant differences in eleventh scientific grade students' mean scores on the English writing achievement test due to the instructional program, gender, interaction between the instructional program and gender?

3)What are the students' attitudes towards the pictorial story-based writing instructional EFL program?

The participants of the study were 168 eleventh scientific grade students in four secondary schools, two male schools and two female ones that belong to Mafraq Directorate of Education. The students were

randomly divided into two groups. One group (84 students) was randomly selected as the control group and the other group (84 students) was considered the experimental group.

For the purpose of the study, the researcher designed a Pictorial Story-based Instructional program. A 10-item students' interest in writing questionnaire was distributed to the students before the program. A 9-item students' attitudes questionnaire was distributed at the end of the experiment, The experiment started at the beginning of the first semester of the academic year 2012/2013 and lasted for twelve weeks; at the end of the program the post test was administered.

The results of the study showed the Pictorial Story-based Instructional program developed the students' abilities in writing English short stories. The results also revealed that the students who used the program had positive attitudes towards pictorial stories in learning the skill of writing. Moreover, they were motivated and their performance was influenced positively.

In light of the results of the study, the researcher recommends providing the students with such programs that could stimulate them to write short stories.

Key Words: Pictorial Story, Pictorial Story-based Writing, Attitudes, Writing Performance.

Chapter One

Introduction

Background of the Study

The English language has become the most important language for communication in different fields of life. It is clear that the English Language has become more dominant around the world because it is considered the language of modern era and the language of communication between the people with different cultures.

Learning English is a necessity nowadays. Through learning the English language, learners can communicate with each other, think critically, acquire knowledge and express their ideas correctly in oral and written words. That is why EFL teachers should spend more efforts to motivate their students to learn English to improve the students' ability to communicate more fluently and accurately in the target language.

Writing in the foreign language assumes a very important place as a means of communication. It is considered an important skill because it helps learners develop their thinking by allowing them to revisit their thoughts. In this regard, Brown (1987) believes that the communicative approach considers writing a conscious activity that requires mental effort in order to produce something meaningful and communicative.

There are some reasons for students' weakness in writing : Walters (1983:17) asserts that "Writing is the last and perhaps most difficult skill student learns - if they ever do". Krashen (1984) thinks that the root causes of students' weakness in writing are the method of teaching, lack of motivation, the teachers' practices and interests and the curriculum design. Ozbek (1995:12) discusses the reasons " If writing is such a complex skill requiring formal instruction and conscious mental effort for native speakers, it will be even more difficult for the EFL learners". Some writers blame the teachers who, as they think, use inappropriate traditional approaches, methods, and techniques in teaching writing.

In Jordan, it is difficult to deny that learners of foreign language suffer from weakness in writing in spite the efforts exerted by the Jordanian educationalists to overcome this weakness (Toubat, 2003).

Students are weak in the writing skill, and they need to enhance their writing performance. They face difficulty in composing as they are required to produce good ideas arranged logically, using active vocabulary items and structures including discourse markers. This difficulty lies on how to produce meaningful sentences which comprise coherent text (Al-Abed Al-Haq and Al-Sobh,2012).

Teachers concentrate on structure rather than the writing process and the current technique they use is not effective (Toubat, 2003; Batayneh, 1986; AL-Quran, 2002).

Al-khresheh (2010:105) states, “in spite of the long period where English was taught in Jordanian schools and the importance given to its curriculum, it is generally observed that students are unable to write a simple meaningful sentence without committing an error”. Many Jordanian researchers found that Jordanian curricula still use the deductive approach in teaching grammar rules and writing (El-Mustafa 1988, Saleh 1990, Karsou 2005 and Al-Hishoush 2006). As a result, Jordanian English curricula cannot stimulate the learners’ thinking abilities and the lack of proficiency in writing is still a serious problem. Accordingly, it seems that there is a need to adopt new techniques of teaching writing that develop their abilities to be competent writers.

Al-Bataineh (2010) believes that the weakness of writing skill might be due to the failure of the traditional methods of teaching in helping students and the teacher to learn/ teach this skill efficiently.

Al-Abed Al-Haq and Al-Sobh (2012) believe that there are many reasons for students' weakness in the writing skill, the most important of which is the technique of teaching. Moreover, they think that there is a need to adopt new techniques for teaching writing that may help students be better writers. The teaching aids may positively affect students' writing.

Conley (1995) believes that writing makes our thoughts and experiences vivid and long lasting and it helps us learn things in every

subject area. In many ways, writing is the way we make sense of our world.

Because of the strong relationship between writing and thinking and because of the evident role of writing in enhancing thinking, educators emphasize the importance of teaching thinking skills in order to help students be better thinkers (Bear 1988; Cotton 1997; Morgan and Forster 1999; Newton 2000; Oslon 1984 and Presseissen 1988). That is why many researchers emphasized the importance of supporting students with enough writing tasks in order to enhance their thinking abilities (Bland and Koppel 1988; Calkins 1994; Garvie 1990 and Howe 1996).

Carter, Holland, Mladic, Sarbiewski and Sebastian (1998) explained the role of pictures in enhancing the students' ability to create creative stories by saying that the absence of words helps the reader create his own story by the picture he sees rather than the words he reads. As a result, it is likely that there is an evident need for using wordless picture books in order to provide students with the suitable environment to produce original creative writings.

Henry (2003) explained the role of wordless picture books in stimulating students' creativity by saying that the creativity stimulated by wordless picture books encourages older students to look more closely at story details, to consider all story elements and to understand how to organize the learners' text so that a story develops. Henry found that

students who used wordless picture books were able to build their reading and writing skills and strategies to ultimately produce a unique book.

Despite the obvious need for improving Jordanian school students' writing skill, the students' level of proficiency is not good enough and their weakness in writing is still observable (Al-Hasan 2006; Batayneh 1986;Magableh 1997and Sbeih 2001). Despite the need for developing Jordanian school students' writing skill, English curricula in Jordan do not provide the students with enough opportunities to develop their writing skills and these curricula use a deductive approach in teaching grammar rules and writing (AI Hishoush 2006 and Karsou 2005). As a result, English Jordanian curricula may not stimulate the learners' thinking abilities to the highest level and the lack of proficiency in writing is still a serious problem. Accordingly, we still need to provide the learners with extra writing courses or programs in order to develop their creative abilities and transform their imaginative thoughts in original written works (Faoury, 2007).

Pictorial stories can stimulate students' thinking. However, students are not encouraged to write these stories and the lack of creativity is obvious in their writing (Ellis 2003 and Schneider 2006). As a result, students find it difficult to generate and control the story elements as characters, setting and the story line. Accordingly, it seems necessary to

provide students with opportunities to express their abilities in writing stories.

Pictorial stories help students develop their sense of story, demonstrate an understanding of sequence, practice oral or written story telling skills and expand their cognitive abilities. Al-Shra'ah (2010) mentioned that one important way of getting students interested in learning English is through the use of various audio visual aids. Khwaileh (1991) emphasized the importance of using pictures in teaching English. He found that students who used the pictures as an aid for writing wrote more and better than students who used the group discussion or the traditional method.

Pictures are considered important visual aids for learning and teaching English in Action Pack textbooks .The General Guidelines and General and Specific Outcomes for the English Language for the Basic and Secondary Stage (2006) stresses that attention should be drawn to the effective methods of using textbook pictorial representation to help teach English as a foreign language and to reinforce positive thinking about Jordan and the world we live in the minds of the students.

Although many aspects of the English language curriculum in Jordan schools were investigated, little has been done on the effect of pictures in the curriculum of English as a foreign language. For example, Al-Barakat (1996) analyzed textbooks illustrations in his evaluation of

Petra series; he found that there is a cultural and racial bias through using pictures and graphic forms.

Ababneh (2007) evaluated Jordan Opportunities textbook for the tenth grade. He examined the tasks that students were expected to do through studying the textbook for the four skills: listening, speaking, writing and reading. However, he does not mention the pictures in Jordan Opportunities textbook as an aid for teaching writing .

Al-Shra'ah (2010) analyzed the pictures of Action Pack (10). The study asserted that pictures in Action Pack (10) are significantly effective in fulfilling the aims and objectives that the textbook is targeting. She found that the pictures in Action Pack (10) are importantly effective in teaching/learning English as a foreign language and educationally adequate to support the meaning of the linguistic texts. She mentioned that images and pictures always talk; students can understand the printed story or text by looking at the pictures. Furthermore, using pictorial aids help students match the word with the object. The act of matching the word with the picture helps students learn new vocabularies and internalize them.

Writing is regarded as not only a means of communication, but a process of constructing knowledge. Moreover, writing does not develop naturally, like the speaking skill. It is a thinking process, so students need a framework to start producing meaningful sentences (Toubat,2003).

Therefore, the researcher designed this program which adopts a technique based on pictorial stories that may improve students' level in writing. This study also offers Jordanian students the opportunity to use the process approach and get benefit from it in writing composition. The findings of this study might encourage educational leaders to reconsider this technique for schools.

Statement of the Problem

Throughout the researcher's experience as a teacher and a supervisor of English in the Ministry of Education for more than twelve years, she has noticed that students are weak in the writing skill; they are not motivated to write. Many other colleagues and parents have also expressed their dissatisfaction with this weakness.

Many Jordanian researchers found that most students in Jordan are unable to write properly (Ababneh 1996; Abed 1990; Al-Hasan 2006; Batayneh 1986 and Magableh 1997). They believe that the technique of teaching writing is one reason for students' weakness. It is also observed that despite 12 years of learning English as a foreign language from the first to the second secondary grade, the majority of Jordanian EFL school students are very weak at reading, writing, listening and speaking.

Students' problems in writing range from the inability to produce a single meaningful sentence in some cases (Khweileh,1991) through the inability to establish compatibility between the deep structure and surface

forms (Al-Quran, 2002) to the inability to " produce coherent somewhat correct passage "in most cases (El-Abed,1992).These problems stand out in the General Secondary School Certificate Exam. Many students hand in the English language papers without bothering to answer the writing question and many of those who bother do not write: what they actually do is scribbling.

Most of the traditional techniques have not improved the students' abilities in writing. Therefore, the researcher adopts a technique based on pictorial stories that may enhance students' level in writing.

This study is designed to investigate the direct effect of the pictorial story–based writing instruction on students' writing performance. The researcher also plans to investigate the students' attitudes towards the use of such training program in learning writing.

Questions of the Study

This study attempts to answer these questions:-

1) What are the students' interest in writing in general, more specific in writing short story?

2)Are there any significant differences in eleventh grade students' mean scores on the English writing achievement test due to the instructional program, gender, the interaction between the instructional program and gender?

3)What are the students' attitudes towards the pictorial story-based writing instructional EFL program?

Hypotheses of the Study

This study attempts to test the following hypotheses:

1) There are no statistically significant differences at (α= 0.05) in eleventh grade students’ mean scores on the English writing achievement test due to the instructional program .
2) There are no statistically significant differences at (α=0.05) in eleventh grade students’ mean scores on the English writing achievement test due to the gender.
3) There are no statistically significant differences at (α=0.05) in eleventh grade students’ mean scores on the English writing achievement test due to the interaction between the instructional program and the gender .

Significance of the Study

In Jordan, there is some amount of research which has been conducted on the writing skill. No study has been conducted, according to the researcher’s knowledge, using pictorial-story based instructional writing program for the secondary stage. The significance of the present study comes from the fact that it will provide teachers and students with pictorial story-based writing instructional program for teaching and learning English writing .

The instructional program developed for this study includes a variety of activities that are based on the Jordanian Context. Therefore, English language teacher trainers, who are interested in the application of this program in the classroom may find the activities helpful and use them as examples in their training courses. Interested teachers may also find these activities relevant to their situations and apply them with or without modifications.

The researcher hopes that the findings of the study may contribute to the development of the Jordanian students' writing skill. This program may also motivate students to develop their creative abilities and transform their imaginative thoughts in original written works. Furthermore, this study may help the curriculum designers to include such writing instructional program in the Jordanian English textbooks.

Definition of terms

Conventional Teaching Program : It refers to the teaching program recommended in the English Language Curriculum and its Guidelines for the Secondary Stage, published in 1994 and in the Action Pack Teachers' Book Eleven, which English language teachers currently use in teaching eleventh grade students in the subject of English.

Current Technique: It refers to the ordinary technique in teaching writing which includes : the pre-writing stage in which students discuss the main ideas with the teacher, then the students write the first draft,

finally students write their final draft and receive feedback from the teacher.

Secondary Stage: This stage is divided into two grades: the eleventh grade and twelfth grade.

Wordless picture book: It is a “pure picture book,” telling entire stories through pictures combined with no texts or slight texts and offers surprising varieties in topics, themes, and levels of difficulty (Hillman, 1995; Jalongo, Dragich, Conrad, & Zhang, 2002). It is “a unique art object, a combination of image and idea that allows the readers to come away with more than the sum of the parts" (Kiefer, 1995: 6). Wordless picture books in this study are defined as books that have no written text to accompany the pictures and they tell stories entirely through graphic illustrations.

Pictorial stories-based program: It refers to the stories which are presented without words; their pictures present the main points in a narrative story through the use of illustrations. No written text is used to carry the story line. They convey meaning and transport the student through pictures arranged in sequence; the student must express his/her thought through writing.

Fluency: Huang (2009) defined fluency as the number of relevant responses. Fluency in this study is defined as a large number of ideas in a text.

Flexibility: Huang (2009) defined flexibility as the number of details used to extend a response, in this study it refers to the wide variety of ideas in a text.

Originality: Huang (2009) defined originality as the number of unusual and relevant responses determined by statistical infrequency, in this study it refers to unusual, statistically infrequent ideas.

Limitations of the study

The generalization of the results of the study will be limited by the following factors:

1) This study limited to the eleventh grade students in Mafraq First Directorate of Education.
2) This study focuses on the teaching of English as a foreign language in Jordanian public schools. Therefore, the results may not apply to other contexts such as private schools.
3) Writing short stories was limited to the stories that were based on given pictures arranged in sequence in order to present the main points in a narrative.

Chapter Two

Review of Related Literature

This chapter is divided into three sections. The first one is devoted to the theoretical literature that encompasses a number of subtitles on writing. The second one is devoted to the developments in teaching writing as well as the developments in the educational applications of the wordless picture books. The third one is devoted to the empirical studies on writing.

Theoretical Framework:

A variety of reasons are presented for the importance of students' learning writing. Grave (Cited in Cotton,2001) provided justifications for the need for learning to write. He states:

- *As a contribution to the development of a person, no matter what that person's background and talents... Writing is a highly complex act that demands the analysis and synthesis of many levels of thinking.*
- *Writing develops initiative. In reading, everything is provided. In writing, the learner must supply everything: the right relationship between sounds and letters, the order of the letters and their form on the page, the topic, information, questions, answers, order.*
- *Writing develops courage. At no point is the learner more vulnerable than in writing.*
- *Writing, more than any other subject, can lead to personal breakthroughs in learning.*
- *Writing can contribute to reading from the first day of school. Writing, some say, is active, whereas reading is passive.*
- *Writing contributes strongly to reading comprehension as children grow older. The ability to revise writing for greater power and economy is one of the higher forms of reading(P.5-6).*

Approaches to Writing

In the past, writing was something that teachers expected learners to do in class without giving any prior thought to the meaning of the finished product. As a consequence, learners' attitudes towards writing were less than positive. This was compounded by the fact that this skill was often relegated to the status of 'homework' due to pressures of time and syllabus requirements. Furthermore, writing was viewed primarily as a tool for the practice and reinforcement of specific grammatical and lexical patterns; accuracy being all important whereas content and self expression given little if any priority. Basically students were 'writing to learn' and not 'learning to write'(Tribble,1996) .

However, this is a trend that has changed greatly in recent years. Meriwether (1997:53) notes that there is now widespread recognition that writing is a process which involves several identifiable steps. The basic steps are as follows;

**Prewriting (selecting a topic and planning what to say)*

**Writing (putting a draught version on paper)*

**Revising (making changes to improve the writing)*

**Evaluation (assessment of the written work)*

The Product Approach

According to Hairston(1982) the product-oriented approach considers the writing process as a linear which can be determined by the writer

before starting to write. Reid(1982) points out that writing is conceptualized as a sequential completion of separate tasks in this orientation. Sommers (1982) elaborates that the product approach in writing focuses on a composition which is made up of a series of parts-words, sentences, paragraphs-but not on the whole discourse with meaning and ideas.

Consequently, in the product approach writing is taught through prescribing a set of predetermined tasks or exercises to the students. Teachers assign papers, grade them, and then hand them back. They attend to the product, its clarity, originality, and correctness, but they do not attend to the writing process. Nor do they attend to the writers themselves.

Steele(2004) reported that the product approach is a traditional approach, in which students are encouraged to mimic a model text, which is usually presented and analyzed at an early stage. A model for such an approach is, model texts are read, and then features of the genre are highlighted. For example, if studying a formal letter, students' attention may be drawn to the importance of paragraphing and the language used to make formal requests. If studying a story, the focus may be on the techniques used to make the story interesting, and students focus on where and how the writer employs these techniques.

After reading the model texts, stage two consists of controlled practice of the highlighted features, usually in isolation. So if students are studying a formal letter, they may be asked to practice the language used to make formal requests, practicing the 'I would be grateful if you would…'. Stage three is organization of ideas. This stage is very important. Those who favor this approach believe that the organization of ideas is more important than the ideas themselves and as important as the control of language. The end result of the learning process. Students choose from a choice of comparable writing tasks. Individually, they use the skills, structures and vocabulary they have been taught to produce the product; to show what they can do as fluent and competent users of the language.

The product approach has been shown to be ineffective in producing capable writers. Parson (cited in Cotton,2001) identifies six reasons for the failure of this approach:

- *It emphasizes form and mechanics before, and often at the expense of, ideas and meaning.*
- *It focuses on the product rather than the process.*
- *It seriously neglects the earliest stages of the writing process.*
- *It offers too many artificial contexts for writing.*
- *It isolates mechanical skills from the context of writing.*
- *Rather than being an outgrowth of research and experimentation, the traditional approach is based on sheer historical momentum of outmode theoretical assumptions* (p.9)

The Process Approach

The process approach emerged in the 1970s; it reflected a development in first language writing instruction. Grabe and Kaplan (1996) identify four stages in the history of process writing approach: they are the expressive stage, the cognitive approach stage, the social stage and the discourse community stage respectively.

The focus of the expressive stage, according to Grabe and Kaplan, on the need for the writer to express himself freely in his own 'voice'. This approach was based on insights into good practice, rather than on specific theoretical framework; but it resulted in influential innovations in teaching writing. The second stage was the cognitive approach which viewed writing as thinking. Grabe and Kaplan report that this approach derives from a theory of psychology, developed by Flower and Hayes in the 1970s, which suggests that writing is a highly complex, goal-directed, recursive activity. It develops over time as writers move from the production of egocentric, writer-based texts (typically, writing everything they know on a topic without thinking of what the reader wants or needs to know) to reader-based texts, which are written with the reader in mind. Despite criticisms for being too vague or too generalized, this model has had considerable influence on subsequent research and writing pedagogy in L1 and L2.

Grabe and Kaplan also report that the other cognitive models followed, the most significant of which was the one developed by Berieter and Scardamalia (1987). They propose a developmental view of writing, with two models: less skill writers operate at the level of 'knowledge telling' (as in simple narrative), while more skilled writers are involved in 'knowledge transforming' (as in expository writing). The problem with this approach was its failure to explain how or when writers move from one stage to the other, or if all do. Grabe and Kaplan point that the above approaches to the writing process were criticized on the ground that they excluded the crucial dimension of social context. This led to the appearance of the third stage the "social stage" in the 1980s. Advocates of this approach emphasized that writers do not operate as solitary individuals, but as members of a social/cultural group. This, they believe, influences what and how their writing is perceived.

The last of Grabe and Kaplan's stages was the "discourse community" stage which developed from the previous view of writing as a social activity. In this approach, the notions of audience and genre are fundamental and it has focused on tertiary level writing because students at this level demand to produce writing that is acceptable to the academic community. However, there has been no agreement on two main areas: defining a discourse community and whether it is necessary, or even

desirable, to oblige students to adopt the norms of a different community from their own.

Cotton(2001) points out that experts in the filed of composition now recognizing that writing is a complex, recursive, dynamic nonlinear process, and they have developed and tested instructional methods more in keeping with the true nature of the act of writing. She suggests that the process has a number of distinct stages as follows:

> ***Prewriting.*** *The writer gathers information and plays with ideas during the prewriting stage. Prewriting activities may include drawing, talking, thinking, reading, listening to tapes and records, discussion, role playing, interviews, problem-solving and decision making activities, conducting library research, and so on.*
> ***Drafting.*** *The writer develops his/her topic on paper (or a computer screen) during the drafting stage. Beginning may be painful and difficult, producing false starts and frustration in the writer. In the process-oriented approach, the focus is on content, not the mechanics of writing.*
> ***Revising.*** *During this stage, the writer makes whatever changes he/she feels are necessary. Revision may involve additions and deletions; changes in syntax, sentence structure, and organization; and in some cases, starting over completely.*
> ***Editing.*** *Polishing of the draft takes place in the editing stage. The writer gives attention to mechanics such as spelling, punctuation, grammar, and handwriting, and may also make minor lexical and syntactic changes.*
> ***Publication.*** *Publication refers to the delivery of the writing to its intended audience. Classmates, other students, parents and community members are among the potential audiences for students' written work (p.13)..*

Process Versus Product

Nunan (1999) clearly states how very different this 'process' approach is from the traditional product-oriented approach. Whereas the product approach focuses on writing tasks in which the learner imitates, copies and transforms teacher supplied models, the process approach focuses on the steps involved in creating a piece of work. The primary goal of

product writing is an error-free coherent text. Process writing allows for the fact that no text can be perfect, but that a writer will get closer to perfection by producing, reflecting on, discussing and reworking successive drafts of a text.

There are several ways to approach writing in the classroom. It should be said at the beginning that there is not necessarily any *'right'* or *'best'* way to teach writing skills. The best practice in any situation will depend on the type of student, the text type being studied, the school system and many other factors.

Importance of Teaching Short Stories

Erkaya (2005) points out that researchers who advocate the use of short stories to teach ESL/EFL list several benefits of short stories. These include motivational, literary, cultural and higher-order thinking benefits. Teachers need to be reminded of one benefit that all teachers should take advantage of, reinforcement of skills.

1- Reinforcing the Skills

Short stories allow teachers to teach the four skills to all levels of language proficiency. Murdoch(2002:9) indicates that “short stories can, if selected and exploited appropriately, provide quality text content which will greatly enhance ELT courses for learners at intermediate levels of proficiency.” He explains why stories should be used to reinforce ELT by discussing activities teachers can create such as writing and acting out

dialogues. Furthermore, Oster (1989:85) affirms that "literature helps students to write more creatively". Teachers can create a variety of writing activities to help students to develop their writing skills. They can ask students to write dialogues or more complex writing activities if students have reached a high level of language proficiency

2- Motivating Students

Since short stories usually have a beginning, middle and an end, they encourage students at all levels of language proficiency to continue reading them until the end to find out how the conflict is resolved.

Elliott (1990:197), for example, affirms that literature motivates advanced students and is "motivationally effective if students can genuinely engage with its thoughts and emotions and appreciate its aesthetic qualities". He stresses the importance of developing student–response (individual and group levels) and competence in literature. literature motivates students to explore their feelings through experiencing those of others. Literature holds high status in many cultures and countries. For this reason, students can feel a real sense of achievement at understanding a piece of highly respected literature. Also, literature is often more interesting than the texts found in course books.

3- Teaching Culture

Short stories are effective when teaching culture to EFL students. Short stories transmit the culture of the people about whom the stories were

written. By learning about the culture, students learn about the past and present, and about people's customs and traditions. Culture teaches students to understand and respect people's differences. When using literary texts, teachers must be aware that the culture of the people (if different from that of the students) for whom the text was written should be studied. As students face a new culture, they become more aware of their own culture. They start comparing their culture to the other culture to see whether they find similarities and/or differences between the two cultures. Misinterpretation may occur due to differences between the two cultures as Gajdusek (1998)explains. To avoid misinterpretation, teachers should introduce the culture to the students or ask them to find relevant information about it.

4-Teaching Higher-order Thinking

Of all the benefits of short stories, higher-order thinking is the most exciting one. High intermediate/advanced students can analyze what they read; therefore, they start thinking critically when they read stories (Young 1996:90). He discusses the use of children's stories to introduce critical thinking to college students. He believes that:

> *"stories have two crucial advantages over traditional content: . . . First, because they are entertaining, students' pervasive apprehension is reduced, and they learn from the beginning that critical thinking is natural, familiar, and sometimes even fun. Second, the stories put issues of critical thinking in an easily remembered context".*

Howie (1993:24) agrees with the use of short stories to teach critical thinking. He points out that teachers have the responsibility to help

students to develop cognitive skills because everyone needs to "make judgments, be decisive, come to conclusions, synthesize information, organize, evaluate, predict, and apply knowledge." By reading and writing, students develop their critical thinking skills .

Wordless Picture Books

A number of studies supported the notion that the use of wordless picture books is an effective way to improve students' writing skills (Anderson & Lapp, 1988; Henry, 2003; Salmien, 1998). Wordless picture books can be used to encourage the development of writing skills, not only with young children who are beginning writers, but also with older students who already possess some skill in writing (D'Angelo, 1979).

Picture books are read by means of illustrations and the story depends on what the readers visualize. Picture books without text help students create their own story using the pictures they see rather than the words they read. Beyond the typical characteristics of a conventional beginning, a sequence of events, and a conventional ending, wordless picture books help students to be inspired and to have more creative ideas through using the pictures.

Mc Gee and Tompkins (1983:61) point that wordless picture books tell stories entirely through graphic illustrations .Frequently, people think of these books only in relation to very young children, but more recently the value of wordless books for younger and older students alike has been

demonstrated. Moreover, these books, because they lack texts, can be used for many purposes and a wide range of age and proficiency.

In their study, McGee and Tompkins presented six steps which teachers may implement in their actual classrooms:

Step 1: Identifying the book and target vocabulary. After choosing a book, teachers should select vocabulary words related to the story and pictures, and based on the level of students.

Step 2: Presenting the book and taking dictation. Initially, students informally look through the book, discuss, and describe the story. The target vocabulary can be added when appropriate. After that, students review the book more formally, picture by picture, and dictate the story.

Step 3: Editing the dictated story. Teachers may either type or tape record while students are discussing and predicting story individually or as a group so that teachers can use this record to develop students' composing and editing skills.

Step 4: Practicing anticipation strategies. The activities requiring students to use specifically syntactic and semantic cues to predict meaning should be included in follow-up activities. To illustrate, by deleting some words and supplying the missing words, teachers can prepare a close version of the dictated story.

Step 5: Reading and rereading the dictated story. Teachers should encourage students to read and reread their dictated story as it promotes fluent reading.

Step 6: Extending into other language activities. Further language activities involving listening, speaking, and writing should be implemented while students are developing reading skill.

Lindauer (1988:138) suggests, "with wordless books, there are no 'right' words to read: a perfect foundation for purely creative thinking". Students have more flexibility and freedom to relay what they want to express using wordless picture books, and in turn, they feel safe and comfortable creating their work without the fear of making mistakes. These serve as a framework for students to become creative and successful writers through the presentation of pictures which clearly portray actions and sequences .

Early (1991) found that wordless picture books, because they tell stories without texts, stimulate thinking and language use across modes and text-types. Because they are generally beautifully illustrated, clever tales, they motivate learners and hold their interest. With their built –in story structure, these books encourage students to produce longer, more detailed, coherent, and cohesive texts. In short, these inexpensive materials have great potential for language development. They ensure that students work with quality graphics, good content, fine ideas and at the same time have some fun. They provide an excellent means by which teachers without too much effort can design tasks which afford their students an opportunity to develop a variety of discourse students across modes and situations.

According to Dowhower (1997), many studies have shown the benefits of using wordless picture books with a variety of students. To illustrate,

teachers may use this valuable tool with very young children, beginning readers, older readers, disabled readers, and culturally and linguistically different readers. Moreover, the growing popularity of wordless picture books can be seen clearly in the sheer volume of such titles published. Records indicate that nearly 1,000 wordless texts had been produced by the mid-1990s, with more than 99 percent of these titles bearing a copyright date of 1960 or later; more than 60 percent of them were published between 1980 and the mid-1990s. (Dowhower, 1997).

Cassady (1998) states wordless books enhance creativity, vocabulary, and language development for readers of all ages, at all stages of cognitive development, and in all content areas. Along with teacher guidance, wordless books can especially benefit linguistically or culturally different readers and struggling readers and writers, as well as more experienced ones in their middle or junior high school years. Those are crucial years in the development of lifelong readers. Additionally, Cassady notes that teachers need to demonstrate how the illustrations tell a story by taking on the role of coach and collaborator, who observe, listen, interact with students, and prompt them with higher-order thinking questions.

Salmien (1998) also mentions that wordless books are a gift to students as well as an ideal medium for initiating writing activities because wordless books actively stimulate readers' imagination and thoughts which in turn stimulates students' creative writing.

According to Crawford and Hade (2000), wordless picture books provide the underlying support for ideas on which readers and writers can construct meaning and build their own narratives. Furthermore, these books provoke students to respond by bringing their own background knowledge, personal experiences, and social histories to relate to their readings of the illustrations. Typically, each wordless picture book differs in terms of complexity and detail. When teachers use them in classrooms, they need to be matched to students' level in order to provide the most beneficial lesson for all of them.

As Routman (2000:382) stressed, "carefully chosen picture books with outstanding literary quality can be wonderful models for encouraging focused student writing". From Routman's standpoint, "when teachers demonstrate how to explore literature and guide students in doing so, readers of all ages can and do construct their own meaning" (p. 171).

Jalongo, Dragich, Conrod and Zhang (2002) also point out that when teachers choose wordless picture books, they should try to put themselves in students' position and think about all of background knowledge that students would be needed to construct meaning from the books.

Carney and Levin (2002) investigated the importance of pictures in learning indicating that pictures have always been a basic part of the story books of childhood. They said that pictures are called "twice- told tales" because they are both verbal and pictorial.

Drasek (2004) points out that books without text promote literary curriculum goals. In fact, it allows students to identify plot, character and context. Not only can students of a diversity of skill and age levels benefit from unraveling a sequence of events, but struggling readers can also find success in creating their own stories to pair with pictures. Wordless picture books help students perform their understanding of the world through the words they used and the way they constructed meaning from story, and find it interesting to create a world of their own in learning literacy.

Empirical Studies

Studies Related to the Writing Skill

Many researchers focused on developing the writing skills in their studies:

Bartscher, Lawler, Rameriz and Schianault (2001) conducted a study for describing a program for students in the grades four, seventh and eighth who suffered from low achievement in writing. This low achievement affected students' behavior, attitudes and interaction. The tools of the study were writing check lists, interviews and writing rubrics. The population of the study were 1483 students distributed into two sites. School site (A) contained 283 students. school site (B) served approximately 1,200 students. The researchers said that the lack of writing skills has been resulted from the of feedback from teacher to students. The

study suggested that using cooperative learning, creative writing and journalizing can improve students' level in writing. The journalizing strategy will serve two purposes: First, the journal is an indicator of writing skills improvement. Secondly, the journal serves as a tool to improve writing skills. The results of the study showed an improvement in writing skills.

Bassett, Devine, Perry and Rueth (2001) in their study aimed at describing a program for improving writing skills. The targeted population consists of first and third graders in two middle class communities in the southern suburbs of Chicago. The need for improving in writing skills is documented through observation, checklists, writing 31 samples and surveys. The suggested strategies for teaching writing sub-skills are: parents involvement, through newspapers and articles, the use of writing centers, the use of e-mail, letter writing, free choice of topics, the use of literature to read writing, author's chair, interactive journals or notebooks, allowing inventive spelling, cross curricular writing and encouraging at home writing. Findings of the program show an increase the targeted students' writing abilities, a positive attitude toward the writing process, an increased confidence in the editing and revising of student work and increased parental involvement in the area of writing.

Gouty and Lid (2002) described a program to improve student writing ability. The targeted sample of the study consists of first and third grade

students in a middle class community in the Midwest. Materials that develop writing activities are developed. A writing unit is also constructed. The tools of the study are surveys, teacher and student writing performance and self-editing checklists. The results indicated an increase in the students' use of grammar and vocabulary. Student improvement also increased in self- editing skills and attitude toward writing. Portfolio assessment is highly recommended as an alternative to traditional assessments.

Kowalewski, Murphy and Starns (2002) described a program for instructing students in the writing process in order to improve their writing skills. The population of the study consisted of fourth and fifth grade students in a middle class community in northern Illinois. The total population of the school was 566 students. The sample of the study consisted of 76 students distributed into three sites. Site (A) 24 students, site (B) 26 students, site (C) 26 students. The collected data showed lack of use of progress writing skills because there was a lack of skills related to organization and revision in the writing process. And also a lack of teacher modeling, reflection and the time given for student writing. The study suggested some solution strategies for the problem such as: increasing the time allowed for writing, more teacher modeled demonstrations of writing techniques like (organization, ideas, word choice, sentence fluency, voice and conventions).The results of the study

showed a marked improving in students writing. The students showed greater ability to communicate more effectively through their writing at the end of the program.

Shu-Li Chen (2006) examined the effectiveness of an 11-week reading remedial program for 2nd- and 3rd-grade underachieving aboriginal students in Taiwan. Seventy-eight low-achieving aboriginal students from Taitung City participated in the study. They were divided into two groups, with 47 in the experimental group and 31 in the control group. The researcher provided seventy-five 40-minute sessions for a total of eleven weeks. The program was conducted in small groups. The four major findings are as follows: 1. The reading ability of the participants in the experimental group improved significantly as a whole; the 2nd-graders improved in the recognition of low-level characters, while the 3rd-graders improved in high-level dictation skills and reading comprehension. 2. The experimental group outperformed the control group with regard to scores of all reading skills; however, when pretests were used as a co-variant, the former significantly outperformed the latter only with regard to high-level composition writing skill. 3. After the remedial program, 11 (23.4%) out of 47 experimental group students achieved the reading level of their same age peers. Furthermore, if children with disabilities were excluded from the experimental group, 40% of this group achieved the reading level of the same-age group. 4. A cost-effectiveness analysis revealed that,

compared with the cost of referral to special education for these students, the pre-referral remedial reading program is feasible, and should be implemented as soon as possible to give much-needed help to these children.

Naeem (2007) investigated the effect of a suggested Computer-Assisted Language learning CALL program on developing EFL learner's mechanics of writing in English. The researcher chose the sample randomly. The sample consisted of eighty fourth –year students (2006-2007) of the English Department at the Faculty of Education in Kafer El-Sheikh. Forty students have been chosen to the experimental group to study mechanics of writing via the CALL program and the other forty students have been chosen to the control group. The researcher used a pilot study, an achievement test, the CALL program, a lecturer's guide, a student's guide and a questionnaire to collect the data and carry out the experiment. The experiment of the study has lasted for ten weeks. The researcher used the One Way ANOVA and the t-test to analyze the data statistically. The findings of the study showed that the suggested CALL program developed EFL college learners' components of writing mechanics (Punctuation marks, Capitalization and Spelling).

Al-Bataineh (2010) examined the effect of the internet on improving university students' writing performance. The sample of the study consisted of (62) students who were enrolled in (Writing One) in the

English Language Department at Al-Isra' university. The sample were divided into two sections: section one which is the control group relied on the textbook and traditional teaching methods (paper and pencil besides the black board), while the other section which comprised the experimental group incorporated the use of internet in their home-work assignments. The researcher used a pre-test and post test for the both groups. The researcher designed a web page with a useful link and learning materials for the experimental group. The experimental group met in a computer Lab for half of the class sessions, whereas the control group met in a regular classroom for all its sessions. Assignments for both groups were on (paragraph writing, writing letters, short repots and progress reports). The researcher used many different measures for determining technical writing competency through the semester in order to assess the overall effect of internet on students' writing performance. The results of the study showed that students who worked with the internet had significant gains in their writing performance compared with the control group. Moreover, the students who worked with the internet were more motivated to write than the other group.

Huang (2010) examined the effects of an English remedial instruction on low achieving students using a self-developed English textbook and with the intervention of teaching assistants. Participants were 30 low English proficiency students, who attended a five-week intensive English

remedial course. Data were collected through the assessment of grammar and vocabulary, and a questionnaire. A paired t- test method was conducted to analyze the pre- and post-tests and the collected data of the survey. The results of this study show that this English remedial instruction is effective and beneficial to low English achievers as students made a significant progress in grammar and vocabulary learning and they self-perceived improvement in their overall English competence. The self-developed textbook met students' needs and the intervention of teaching assistants was effective in terms of assisting their pronunciation and fluency. Ultimately, students' learning motivation was moderately enhanced. EFL teachers can teach effectively for low-achieving students by designing suitable materials and involving teaching assistants and perhaps applying some alternative innovative approaches.

Abu-Armana (2011) examined the impact of a remedial program on English writing skills of the seventh grade low achievers at UNRWA Schools in Rafah. The sample of the study consisted of (127) seventh grade low achiever students distributed into four groups. Two experimental groups, a male group consisting of (31) students and a female group consisting of (37) students. The others are two control groups, a male group consisting of (25) students and a female group consisting of (34) students. The researcher used the sample from Rafah Prep Boys "E" school and Rafah Prep Girls "D" school. Both are

UNRWA schools in Rafah Governorate. The researcher used a remedial program in teaching the experimental group, while the ordinary teaching periods and the textbook was used with the control one in the second term of the scholastic year (2009-2010). The researcher designed a writing test of three scopes with (30) items and the test was validated to be used as a pre and post test. The results of the study showed that there were statistically significant differences on English writing skills of the seventh grade low achievers in favor of the experimental groups. It means that the use of the program in the remedy of the weaknesses of the writing skills of the low achievers had a significant impact on the students.

Al-Abed Al-Haq and Al-Sobh (2012) investigated Online Linguistic Messages of the Jordanian Secondary Students and their Opinions toward a Web-based Writing Instructional EFL Program (WbWIP). The sample of the study consisted (61) male and female eleventh grade students from Four public schools in Irbid Second Directorate of Education. the study was applied during the second semester of the academic year 2009-2010. the researchers used the following instruments: students' opinionnaire, observation sheet, the achievement test and the Instructional Program (WbWIP). The researchers designed the Instructional Program (WbWIP) to measure the effect of a web-based writing program on the performance of the Jordanian secondary students. This is the first section of the study. The second section was to investigate students' online interaction through

linguistic messages and their opinions toward this web-based writing program. This on-line program which was developed by the researchers allows students in grade eleven to write and teachers to track students' writing progress over time. The results of the study showed that using the web in learning the writing skill motivated students which affect their achievement positively. Moreover, the use of the web-based writing program encouraged the communication and interaction among students themselves and among students and teachers.

Comments on the Studies of the Writing Skills

The studies of Naeem (2007), Gouty and Lid(2002), Kowalewski et al.(2002), Bartscher et al.(2001), Bassett et al. (2001), Al-Bataineh (2010) and Al-Abed Al-Haq and Al-Sobh (2010) focused on improving the writing skills of the students in different stages through using suggested programs and this supported the importance of the researcher's study that aimed to improve the writing skills of the students. Results of many previous studies revealed the existence of a general weakness in writing skill in all levels and this too enhance the need for this study. They also revealed that there was noticeable improvement in the writing skills due to the use of the suggested programs to improve the writing skills in all levels.

Studies Related to Using Illustrations to Teach the Writing Skill

Hijazi (1985) investigated the effect of using picture story in teaching English techniques at the preparatory stage. The study included 138 students chosen randomly from two preparatory schools in Amman. The sample was divided into two equal groups in each school: control and experimental group. The two groups in each school were taught by using the same textbook New Living English for Jordan. Instead of following the usual steps in the teacher's book that end with doing the language exercises (repetitive drills), picture- story techniques were used with the experimental group. The experiment lasted for eight weeks during which four lessons were covered. A test was administered at the end of the experiment to both groups. The results of the study indicated that there were significant differences between the mean score of the experimental group and the control group on the test. The students in the experimental groups were able to produce more sentences describing the characters in the given pictures than the students in the experimental groups.

Khwaileh (1991) conducted a study in which he compared between students' achievement in writing quantitatively and qualitatively. The researcher compared between three different types of prewriting activities that are used to stimulate students' abilities to write short paragraphs on a certain topic. The sample of the study consisted of 168 students (86 males,

82 females) who were randomly assigned from 38 different sections (20 males, 18 females). The sample was divided into three groups: the traditional (control), the oral discussion group, and the pictures groups (experimental groups). The three groups were asked to write a paragraph based on the type of activity assigned to them: traditional, oral discussion, and pictures. The students' writings were analyzed quantitatively and qualitatively; additionally, a questionnaire was used to measure the students' attitudes towards writing. The findings of the study indicated that there were statistically significant differences between the students mean scores quantitatively and qualitatively for the experimental groups over the traditional one.

Tang (1994) examined visual illustrations in different textbooks from different countries: Hong Kong, Japan, Mexico and Canada. Tang found out that pictures and pictorial representations used in different social studies, textbooks are strongly recommended in teaching subject materials. Tang highlighted in passing the effectiveness of using pictures in teaching English as a foreign language.

Reese (1996) investigated the effect of using wordless picture books on developing the writing skills. She investigated the students' ability to develop a sense of story, to use higher level of thinking skills, and to develop their writing skills. The sample of the study included her second-grade students. Forty four wordless picture books were used. Eight of the

wordless picture books were read at class. Twelve of the books were used with pairs share partner and twenty-four were used by individuals throughout the six months of the project. The project entered the final stage when each child took his or her completed book home to share with his or her family. The results of the study showed that students learned to write stories in complete sentences and expanded their ideas to better describe and produce a meaningful story. Students used linking words to make the story cohesive, and sentences were begun in different ways. Students learned to use quotation marks for conversations, commas for items in a series, exclamation marks for emphasis, ellipses to tell the reader that the thought was not yet complete. Many students personalized their stories by giving names to the characters and places. Thus, the children were able to build their reading and writing skills and strategies to ultimately produce a unique book. Students wrote sentences that effectively complemented the pictures. This helped build their confidence as readers and writers because these books employ illustrations, therefore the possibilities for students' understanding and enjoyment of the story are expanded.

Carter, Holland, Mladic, Sarbiewski, and Sebastian (1998) examined the effect of using wordless picture books on improving students' writing skills. The population of the study consisted of second through fifth grade students of two districts in growing middle to upper

class communities located in suburbs southwest of Chicago. The study included all of the students in the second- fifth grade in the two districts. A pretest was administered to determine baseline data. Wordless picture books were used to develop the skills of sequencing, elaboration and dialogue. A rubric of criteria, which focused upon the targeted skill area of sequencing, elaboration and dialogue, was used to assess the development through the pretest. The results of the study suggested that the intervention of wordless picture books appear to have had a positive effect upon the overall growth of the writing skill of the targeted population, specific to the areas of sequencing, elaboration and dialogue skills as indicated by post test results.

Crawford and Hade (2000) studied three children's readings of wordless picture books and explored the ways in which they assigned meaning to a variety of visual signs and cues. They indicated that wordless books had the potential to invite readers of a variety of levels to transact with these visual texts and engage in active story construction by mediating the complex layers of intertextual material that lie both within and beyond the pages of the book. In practical terms, this means that readers of a wide range of ages and levels can benefit from transacting with textless books. Furthermore, readers of these texts may bring a glimpse into their understanding of literacy-related activities, as well as insight into the sense-making processes which they use when navigating

texts. Due to the fact that students do not have to deal with word identification, wordless picture books make it possible for teachers to instruct students at different levels of literacy development, promote the concept of story structure, and do reading, writing, and speaking activities.

Ellis (2003) studied story writing, planning and creativity. The purpose was to explore the different demands of scripted and unscripted story writing task and the extent to which the task prompted pupils to adopt different writing behaviors and attitudes. The researcher investigated a sample of 253 stories produced by 145 Scottish children in four schools from different local authorities. The picture- sequence and modeled- story tasks provided ready- made decisions about the characters, events direction and the boundaries of the story. Pupils had few problems generating the basic story line or keeping it on track because the task had scripted this. This study showed that creativity and imagination could be taught and developed. Unscripted stories produced the most complex story structures although the structural support provided by scripted story tasks produced more consistent results.

Henry (2003) investigated creative writing through wordless picture books. The purpose was to expose middle class students to wordless picture books and help them to develop lines orally and in writing. The sample included middle class students in Marco Polo Education

Foundation in USA. During the four 45- minute lessons students explored various wordless picture books. They developed oral and written story lines for wordless picture books and they also developed critique story lines for peers. The researcher found that wordless picture books develop students' writing skills-as well as their creative writings.

Wang (2006) investigated whether wordless picture books can be an effective instructional aid in helping vocational collage students improve their writing competence and increase their sense of story. Forty EFL college students participated in this study. They were fourth graders of a vocational college in North Taiwan, majoring at Applied Foreign Language Department. The researcher used one aspect of this study which was story writing task. All the stories produced by the subjects were analyzed based on their story length, which was presented in T-unit form to examine the subjects' writing competence. The findings of this study indicate that providing college students with wordless picture books helped them produce longer stories and enhance their syntactic maturity, students improve their writing competence. The findings also show that college included more basic elements and stated clearly of a story when providing them with wordless books. In other word, students have better sense of a story when support them with wordless picture books. The researcher implied that wordless picture books could be an effective

instructional aid to help EFL college students improve their writing competence and increase their sense of story.

Huang (2009) examined the extent to which students in the Department of Applied English in one selected university learn to sustain their English writing by using wordless picture books, and the effectiveness of using wordless picture books in terms of students' English language learning. In this study, a qualitative case study methodology was used to gather data from the perspectives of the participants involved. This study employed the following techniques to collect data in this study: 1) teacher observations and small-group activities; 2) students' writing sample; 3) informal interviews; 4) class presentations; 5) pre-test writing sample; 6) students' reflective writing; and 7) questionnaires. The benefits of using wordless picture books showed that students improved their visual literacy and oral to written expression, promoted their creative writing and thinking skills, and enhanced their enjoyment of the writing process. Limited oral language skills and lack of time for teachers to teach and evaluate the writing process were examined in depth for this research question. Based on the data and observation, this study highly endorsed the use of wordless picture books to improve student writing. Forty freshmen students at the Department of Applied English in one selected university of science and technology in Taiwan were selected to participate in this study.

Based on the presentation and analysis of the data on the study of wordless picture books, the students showed a marked improvement in their writing skills. The results of this study show that the students improved their sequencing skills by retelling the story in chronological order with details and consistent use of time-order words.

Faoury (2007) investigated the effect of teaching CoRT Program 4entitled "Creativity", that stands for Cognitive Research Trust, which is written by Edward Debono (2004). CoRT is one of the programs that is supposed to help teachers teach creative and critical thinking. Debono (2004) mentioned that he developed strategies and techniques for teaching creative and critical thinking skills for students known as the Cognitive Research Trust (CoRT) with the first CoRT thinking lessons published in 1974. According to Debono, CoRT Program consists of over sixty lessons focusing on developing students' creative and critical thinking skills. This program consists of six books, each one includes 10 lessons for teaching the following: Breadth, Organization, Interaction, Creativity, Information and Feeling and Action. The researcher aims at teaching creative and critical thinking, on the gifted learners' creative abilities in writing through wordless books. The sample of the study consisted of 36 gifted students in Ein El-Basha Center Gifted Students. The students were randomly divided into two groups. One group (18 students) was randomly selected as the control group and the other group (18 students) was

considered the experimental group. A pretest measuring fluency, flexibility and originality was administered for both groups. While the CoRT program was demonstrated through 20 sessions taught for a period of three months for the experimental group, the control group continued studying in the traditional way. The participants of the study consisted of all male and female students in the tenth and eleventh grades in Ein El-Basha Center for Gifted Students during the second semester of the academic year 2006/ 2007. The participants consisted of 25 students in the tenth grade and 11 students in the eleventh grade. The participants included 16 male students and 20 female students who were classified as gifted according to the criteria of giftedness which are adopted by the Ministry of Education. The study showed that the mean score of the experimental group was significantly higher than the mean score of the control group on fluency, flexibility and originality which indicates that the CoRT Program No. 4 entitled "Creativity" developed the gifted learners' creative abilities in writing English short stories.

The findings of Faoury (2007) are consistent with the findings of Hijazi (1985), Reese (1996), Carter, Holland, Mladic, Sarbiewski and Sebastian (1998), Ellis (2003) and Henry (2003) in which they found that using wordless picture books helps students express their creative writing and produce unique writings, and that they have a positive effect on the students' writing skill, specific to the areas of sequencing and elaboration.

Concluding Remarks

Although the genre of wordless picture books has been expanded for more than 20 years, their successful use is continually being revisited, revived, and revised by teachers and the other scholars (Cassady, 1998; Murphy, 2002). A number of research studies have shown that using wordless picture book is an effective worthwhile tool for developing reading, writing, and speaking of all students who have been provided the appropriate guidance and encouragement (Cassady, 1998; Crawford & Hade, 2000; Murphy, 2002). Cassady convincingly argues that "wordless picture books guarantee successful reading experiences simply because they contain no "right" words" (p. 429); therefore, students tend to respond well to reading when their reading barriers are broken down. Teachers may find that wordless picture books are the perfect vehicle for students to construct meaning and create their own texts while they are reading.

However, this does not mean wordless picture books are a replacement for books with text. Instead, picture books are used as an additional tool to motivate students to use pictures to expand their vocabulary by expressing their ideas more precisely. As (Carter et al., 1998) stated, by building on this skill, students can be guided to expand their sentences; in turn, they may also have the potential to integrate visual literacy skills into their writing. Apparently, the literature indicates

that the use of wordless picture books encourages students to develop higher-order thinking skills and apply them to creative writing activities.

In summary, wordless picture books are for all ages and about all subjects. Because the level of sophistication and the experience each student brings to the meaning of print is individually different, the ways to share picture books are limitless. The information provided shows that wordless picture books are full of valuable teaching tool. All educators need to know how to use and consider making room for reading, discussing, and writing wordless picture books within the teaching and learning activity (Crawford & Hade, 2000).

Even though wordless picture stories are used mostly by children, it was found that wordless picture stories can be used with different learners of different ages and levels of different English language proficiency. Despite the great significant value of wordless picture stories, their real importance has not been recognized yet. So, the researcher hopes that the present study will be an asset to this situation in Jordan.

Chapter Three

Method and procedures

This chapter presents a description of the study participants, instruments, instructional program, implementation procedures, study design and data analysis techniques .

Participants of the Study

The participants of the study consisted of 168 Eleventh Scientific Grade students(82 males and 86 females), enrolled in two secondary schools in Mafraq : Prince Raya Bent AL- Hussien Secondary School for Girls and Aydoun Secondary School for Boys in the first semester, 2012/2013. Students of each school were randomly assigned to two equal groups: One control group and one experimental group.

A two –way analysis of variance (ANOVA) used on the subjects' first semester English language final scores revealed the F values of 0.085 for gender, 0.445 for group and 0.865 for gender/ group interaction. None of these values was significant at (α=0.05), which meant that there were no statistically significant difference found among the groups; and so they were homogeneous and equivalent.

Almost all participants, aged about seventeen on average. As for as subjects' knowledge of English is concerned, they had been studying English as a school subject for ten years from grades one to ten.

The control groups were taught in line with the conventional teaching program. The experimental groups, however, were taught through the Pictorial Story- based Instructional Program. Table 1 shows the distribution of the sample by gender and type of group.

Table 1

Distribution of the Subjects by Gender and Type of Group

Type of Croup / Gender	Experimental group	Control group	Total
Male	41	41	82
Female	43	43	86
Total	84	84	168

Instruments of the Study and Their Validity and Reliability

Students' Interest in the Writing Questionnaire

At the beginning of the study, both groups were given a questionnaire to fill in about their interest in writing. This helped the researcher to map the situation in both groups in order to get more information about the students, their attitudes to writing. The questionnaire consisted of ten points, all of which were designed in the form of questions. The students could choose from two to five possible answers see Appendix 3.

Validity of the Questionnaire

The validity of the questionnaire was obtained by giving the questionnaire to a group of professors from the university see Appendix 7

specializing in measurement and evaluation and curriculum and instruction to read the items and give their suggestions. Modification like adding some items was done according to their suggestions.

The Story Writing Ability Test

The researcher developed an instrument which she used as a pretest and a posttest (see Appendix 4) for both the experimental and control groups. The pretest consisted of a wordless picture sheet in the form of a series of eight pictures arranged without any text in order to test students' originality, flexibility and fluency in writing short stories. These pictures presented the main events of the story and conveyed meaning for the reader through pictures only. The topic of the series of pictures was about "Aliens" which were adopted from an article about story telling skills.

Students were encouraged to write stories of about 100 words at least and they were asked to generate their events using several opening sentences to attract readers into their stories. They were asked to generate their own story elements (fictitious characters, setting, events and climax). They were also asked to suggest appropriate solutions. Simultaneously they were asked to generate coherent events in an appropriate language.

The pretest results were evaluated according to the evaluation scale (see Appendix 5) of the learners' short stories which was developed by the researcher. The scale consisted of 18 points which aimed at measuring

students' fluency, flexibility and originality in writing short stories. The scale describes four levels of students' ability in writing English short stories: Very good, good, accepted and poor levels. Both of the pretest and the evaluation scale were revised by a group of judges (see Appendix 7).

Test Validity

A panel of jury (two teachers of English, two supervisors, two university EFL professors, one university measurement and evaluation professor, one university Islamic Studies professor and one graphic designer) helped to validate the instrument of the study. They were asked to evaluate critically the pretest and the criteria of evaluating the students' writing of short stories and to respond with respect to:

1- Appropriateness of the tested linguistic items.

2- Suitability of the test wording .

3- Suitability of criteria wording .

4- Suitability of the criteria items to measure writing short stories.

5- Suitability of the pictures.

All the recommendations of the judges were taken into account during revising the criteria of evaluating the short stories and the pretest. Here are some of these recommendations:

*define originality, flexibility and fluency in the scale.

*change the pictures to suit social values.

*provide sources to the pictures.

*add some points to the scale.

* remove some points from the scale.

Test Reliability

The researcher applied a pilot study on 15 learners of the same grade in order to test the reliability of the pretest. The researcher applied the pretest to measure the students' originality (unusual ideas), flexibility (wide variety of ideas)and fluency (large numbers of ideas) in writing short stories and to find out the reliability of the pretest by applying Test-Retest reliability which provides an internal consistency measure for reliability.

The students in the pilot study were asked to generate stories for the wordless picture in 50 minutes. They were given the wordless picture in the form of arranged pictures about the topic " Aliens " Then, they were asked to write stories of about 100 words at least in which they were to generate their events using unexpected solution and several opening sentences to attract readers to their fictitious world.

Two teachers from different schools judged the student's writings . They were teachers of English who had at least ten years with a good experience in teaching and evaluating students' writing .They were asked to follow the criteria of evaluation of the students' writing after they were trained to use the scale of evaluating the students' stories.

Each story was evaluated by the two teachers and the researcher. The three evaluators were working independently. Mean scores for the three grades were analyzed for every story. In order to avoid any biases in scoring story, the papers were given numbers not names. Table 2 shows the reliability for the pretest.

Table 2: Reliability for Test- Retest

Pair of students Marks in pilot 1/2	Elements	Correlation
Pair 1	Fluency 1&fluency 2	0.877
Pair 2	Flexibility 1&flexibility 2	0.894
Pair 3	Originality 1 & originality2	0.878
Pair 4	Short stories	0.951

Table 2 shows that the correlation between the students' marks in fluency, originality and flexibility as well as the whole written short stories was high and acceptable for the purpose of the study.

Reliability for the consistency of evaluators (the two teachers and the researcher) was also calculated in order to determine the reliability for the second instrument (evaluation scale). The evaluators' scores on fluency, flexibility and originality were used to determine the reliability of the criteria of evaluating short stories. The results indicated that the reliability for the consistency between the three evaluators was high and significant for the purpose of the study. The reliability ranged from 0. 77

for (judge2- judge3) to 0. 87 for (judge1- judge 3). The overall reliability was 0.951 which means that the criteria of evaluating the learners' short stories were reliable.

The Instructional Programs

Two types of instructional programs were used for the purpose of this study: The conventional teaching program which was used with the control groups and a pictorial story – Based Instructional program which was used with the experimental groups.

The Conventional Teaching Program

The Action Pack 11 materials were analyzed according to Ghabashneh (2010). The researcher included copies of the part which contains the writing activities from the original book (The Action Pack 11)(see Appendix 1).

3- The Pictorial Story – based Instructional Program

1. Purpose and Aims

The purpose of "the pictorial Story-based Instructional Program" is to design lesson plans that teach students the skills and strategies involved in writing short stories, this program aims at promoting the students' listening, speaking, reading and writing skills in English by using wordless stories. The individual lesson plans (see Appendix 2) include very specific objectives for each lesson. However, since this study focuses on students' short story writing , the specific objective

of this program is that the students should be able to write well-developed short stories about 100 words at least (they were asked to generate their coherent events and several opening sentences to attract readers into their fictitious world and generate their own story elements) in accordance with the following criteria (see Appendix 5) :

- With wide variety of sentence length .
- Broad command of new effective words and idioms.
- Many helpful details.
- Mastery of story elements .
- Well-observed mechanics of writing .
- Well organized and coherent writing .
- Correct tense and time sequence.
- Control of complex structure.
- With Few grammatical errors .
- High realization of rhetorical devices as smile, metaphor, etc.
- Many unusual / unpredictable events.
- A distinguished and an unfamiliar title for the story.
- Clear story element.
- Appropriate language use.

2- Contents

The content of this program is a number of wordless picture sheets, exercise, activities, techniques and procedures selected from a variety of

source or suggested by the researcher. Some of the activities in these lessons are used as they are suggested in Action Pack 11 materials; and some new activities are added.

The researcher took into consideration the following important general criteria during the process of developing the content of this program (Cunningsworth ,1984):

- Any new addition should be consistent with the unit theme and lesson topic and objective .
- New ideas should integrate naturally into the material being adapted .
- The new materials should be enjoyable and appealing to students .
- The new material should be suitable to students in terms of their level of English.

3- Components

The components of the program include the following :

a) A Teacher's Guide that includes the following :

- an introduction that provides the teacher with information about pictorial story, descriptions of the aims, contents, components and methodology of the Pictorial Story -based Instructional Program and procedures of presenting the activities.

- twenty-three pictorial story lesson plans which are developed by the researcher. They include detailed notes on new ideas to use in relation to each of the original activities and how to use these new ideas .
- new students' worksheets .

b) handout of short stories, "WRITE RIGHT".

c) a copy of "The Stages of Process Writing"

d) a copy of the "Teaching Short Stories for ESL teachers and students", (see Appendix 2).

4. Methodology

The major difference between "Pictorial Story –based Instructional Program" and conventional teaching programs is that of methodology and the content. The following sections describe the Pictorial Story - Based Instructional methodology as related to lesson planning, the teacher, the students, and assessment.

4.1 Lesson Planning

The Action Pack11 course meets traditional criteria for good ELT teaching materials (Ghebashneh, 2010), however, the teaching approach it adopts in teaching writing does not take into account the importance of narrative writing through pictures. An analysis of the lesson plans of units one through six revealed that. Action Pack 11 focuses mainly on general

writing. While narrative writing was partially ignored from these lessons (Ghebashneh , 2010).

This instructional program adopted a "process approach" in the sense that each lesson considers the new approach of teaching short story by using wordless pictures. It is obvious that the process approach to the teaching of writing fulfills The Pictorial-Based Instructional Program conditions for effective teaching and learning. The format of the new lesson plans has three sections: section one is for the anticipated outcomes, section two is for the activities, procedures and resources and section three includes the assessment procedures.

4.2 Teacher Training

Educationalists believe that teachers are not only one of the variables that need to be changed in order to improve education, but they are also the most significant change agents in the educational process.

The Pictorial Story-based Instructional Program needs that teachers should make sure they understand the importance of the short story writing which is based on wordless pictures. Then, they should apply this program to themselves to determine their own story writing profiles; this provides them with the necessary experiential understanding of the program and enables them to personalize its content.

Therefore, this training is an attempt to develop teachers in teaching writing stories through pictures and provide them with sufficient

knowledge that enables them to implement the program effectively in their classes which consequently may develop students' writing skills.

This training was carried out for four days by the researcher. The content of this training is shown in(see Appendix 2).

4.3 Teaching the Students about the Writing Story

Recent research supported the notion that learners benefit from instructional approaches that help them reflect upon their own learning processes. Therefore, it is essential to teach students about short stories. The most direct way to introduce the program to students is simply to explain it to them. Therefore, teachers were expected allocate one lesson time for explaining the importance of short story writing to their students.

4-4 Teaching Procedure

The procedures of this program are modified in Teachers' Guide of this program (see Appendix 2). The suggested modifications, however, appeared in the lesson plans mainly because these modifications were not consistent in the sense that the same activity was not modified in the same way all the times. Procedures for other irregular activities are also included in the lesson plans.

4-5 Assessment Procedures

The researcher views assessment as a learning experience and an ongoing process that involves different assessors and a variety of

techniques. Therefore, in addition to giving formal test, the following assessment techniques are suggested in this program .

- to encourage self – assessment by requesting students to keep portfolios of their work.
- to promote peer assessment when students work in groups and when they make presentations to the class.

Instructional Program Validity

The new program was evaluated a panel of jury, comprising (two teachers of English, two supervisors of English, two university EFL professors, one university Islamic Studies professor and graphic designer (see Appendix 7). The judges were also invited to include any comments and recommendations they saw as appropriate. Here are some of these recommendations:

*change some of the stories which are not suitable for the students' level and replace them with ones that are familiar to the students.

*provide the teachers with" suggested lesson plan ".

*change some of the pictures to suit social values.

*provide sources to the stories and the pictures.

The teachers who implemented the experiment were two (female and male) adequately qualified, trained and experienced English language teachers. The female teacher held a M.A in English with eleven years of teaching experience, while the male teacher held a M.A with ten years of

teaching experience. Both participated in a variety of in –service training courses related to Action Pack methodology and other topics.

Students' Attitudes Questionnaire

The attitudes questionnaire was the last task the students fulfilled during the program. The main aim was to investigate the students' attitudes to the whole program and find out how they viewed writing short stories by using pictorial stories in the method of process writing. The questionnaire is included in(see Appendix6).

Validity of the Attitudes Questionnaire

For the purpose of validity the questionnaire, it was given to a group of specialists to judge whether the items were enough and comprehensive(see Appendix7). Modifications were done according to their suggestions and recommendations.

Procedures of the Study

The study was conducted at the beginning of the first semester of the academic year 2012 /2013, and it lasted for twelve weeks. In the summer of 2011 /2012, the principals of the two selected schools were contacted and two meetings, one with each principal, were arranged. In the meetings, the purpose and the procedures of the study as well as the program were explained to each principal.

Early first semester (2012 /2013), four initial meetings were held with the teachers, which aimed at informing and training them on the

study purpose and procedures. There was also a discussion of the program and the way of implementing it in their classrooms. Each teacher was provided with reading materials.

During the first semesters, the Story Writing Test was developed and validated, and its reliability was ensured. The pictorial story –based instructional program was also developed and validated. Furthermore, the teachers were exposed to a variety of training activities that included the following:

1. Each teacher had experiential knowledge of the program by training them for four days, the content of the training is in (Appendix 2).
2. They were involved in evaluating both the test and the teaching program.
3. Each teacher observed demonstrations by the researcher of some new activities. The demonstrations were done with students who were not involved in the experiment .

A permission to conduct the study in the selected schools was obtained from the Ministry of Education (see Appendix 9) .

Just before the experiment started, the program was explained to the students. Then the students filled out the survey questionnaire. Based on the information from the survey, the writing profile of each student was identified and made available to the teachers .

During the time of the experiment, several visits (at least two visits a week) were made to each school. During these visits the following activities took place:

- At times , there was some sort of clinical supervision that included a pre- conference, an observation and a post - conference .
- At other times, the visits were limited getting feedback from teachers, principals and students about different aspects of the experiment such as difficulties, reactions, and the amount of the covered of the materials .
- Yet other visits aimed at viewing and /or listening to some students' work which was related to the activities of the experiment.

At the end of the experiment the post-test was administered for all students in the control and experimental groups. Papers were scored, and scores were analyzed then a students' attitudes questionnaire was distributed for the experimental group.

Study Design

The statistical design adopted is a quasi-experiment designed involving a pretest and posttest (see Appendix 4). The researcher design the pictorial story-based instructional program that contains aims, contents, components and methodology (see Appendix 2).

Variables of the Study

This study had of the following variables:

The independent variable of this study is the instructional program which has two levels: The Pictorial Story-Based instructional program and the conventional teaching program. The dependent variable is students' scores on the story writing ability test.

Data Collection

The data for this study were collected from four schools, two for boys and two for girls in Mafraq Directorate of Education. The experiment started on the first of September 2012. The experiment lasted for twelve weeks. Moreover, the researcher observed the whole experiment to guarantee the right implementation of the pictorial story-based instructional program.

Data Analysis

In analyzing data of this study, the following statistical techniques were used:

1. A two- way analysis of variance (ANOVA) was conducted on the subjects' final grades in English in the first semester in order to test homogeneity and equivalence between the groups.
2. Pearson Coefficient was used to compute the test inter-scorer reliability.
3. Means and standard deviations were computed to compare means for the control and experimental groups on the posttest.

4-A two-way (ANOVA) was used in order to test the validity of the second, third and fourth study hypotheses and consequently answer the second, third and fourth questions.

5- A two-way (ANCOVA) was used to find whether there are statistical differences in the means of method, gender and interaction between them.

6- Frequency and percentages of students' questionnaire before and after the program were calculated to investigate the students' interest in writing and students' attitudes towards writing.

Chapter Four

Findings of the Study

The purpose of this study was to investigate the effect of a pictorial story- based instructional program on Jordanian secondary stage students' story writing ability in English. In this chapter, the study questions will be answered. For this purpose the researcher used the Statistical Package for the Social Sciences (SPSS) program. This study was conducted in order to answer the following questions:

1) What is the students' interest in writing in general, more specific in writing short story?

2)Are there any statistically significant differences in eleventh grade students' mean scores on the English writing achievement test due to the instructional program, gender, interaction between the instructional program and gender?

5)What are the students' attitudes towards the pictorial story-based writing instructional EFL program?

Results Related to the First Question

To answer the first question, a 10-item questionnaire was administered before the experiment to the students to find out their interest in writing. Frequency and percentages were calculated. Table 3 presents the results.

Table 3

Frequency and Percentages for the Students' Interest in the Writing Questionnaire

Question	**Items**	Number / **within Group**	**Total**
1-What is your attitude to writing in English?	I love writing	Number	80
		% within GROUP	47.6%
	I quite like writing.	Number	59
		% within GROUP	35.1%
	I do not like writing.	Number	17
		% within GROUP	10.1%
	I hate writing.	Number	12
		% within GROUP	7.1%
Total		Number	168
		% within GROUP	100.0%
2-Is writing in English	very easy for you?	Number	7
		% within GROUP	4.2%
	somewhat easy for you?	Number	40
		% within GROUP	23.8%
	difficult for you?	Number	56
		% within GROUP	33.3%
	extremely difficult for you?	Number	65
		% within GROUP	38.7%
Total		Number	168
		% within GROUP	100.0%
Question	**Items**	Number / **within group**	**Total**
3-What is the most difficult language area when you	Grammar (word order, articles, tenses, etc.).	Number	57
		% within GROUP	33.9%
	Spelling.	Number	6

write?		% within GROUP	3.6%
	Collocations.	Number	5
		% within GROUP	3.0%
	Coherence (writer's purpose and the line of thought).	Number	100
		% within GROUP	59.5%
Total		Number	168
		% within GROUP	100.0%
4-How important is writing in English for you?	Very important.	Number	87
		% within GROUP	51.8%
	Important.	Number	70
		% within GROUP	41.7%
	Not very important.	Number	11
		% within GROUP	6.5%
Total		Number	168
		% within GROUP	100.0%
Question	**Items**	Number / **within group**	**Total**
5-Which of the writing exercises do you prefer the most?	Writing a short paragraph about your hobbies.	Number	39
		% within GROUP	23.2%
	Writing a gap-fill exercise.	Number	77
		% within GROUP	45.8%
	Copying a text from a textbook.	Number	16
		% within GROUP	9.5%
	Writing a letter.	Number	22
		% within GROUP	13.1%
	Writing a short story on your own.	Number	14
		% within GROUP	8.3%
Total		Number	168
		% within GROUP	100.0%

6-Have you ever written a short story?	Yes, I have.	Number	151
		% within GROUP	90.4%
	No, I haven't.	Number	16
		% within GROUP	9.6%
Total		Number	167
		% within GROUP	100.0%
Question	**Items**	Number / **within group**	**Total**
7-If you have written a short story, what was your attitude?	I really enjoyed it.	Number	64
		% within GROUP	38.3.1%
	I did not mind it.	Number	87
		% within GROUP	52.1%
	I did not enjoy it at all.	Number	16
		% within GROUP	9.6%
Total		Number	167
		% within GROUP	100.0%
8-What kind of aids help you in writing a short story?	Illustrations	Number	147
		% within GROUP	88.0%
	Projector	Number	3
		% within GROUP	1.8%
	Computer	Number	17
		% within GROUP	10.2%
Total		Number	167
		% within GROUP	100.0%
Question	**Items**	**Count / within group**	**Total**
9-What kind of help do you need	A dictionary.	Number	44
		% within GROUP	26.2%

when you write?	I ask my teacher.	Number	63
		% within GROUP	37.5%
	I ask my classmate.	Number	45
		% within GROUP	26.8%
	I do not need any help, I work on my own.	Number	16
		% within GROUP	9.5%
Total		Number	168
		% within GROUP	100.0%
10What do you usually do when you finish your writing?	I read it and I make a lot of changes and rewriting.	Number	70
		% within GROUP	41.9%
	I read it and I make a few changes.	Number	62
		% within GROUP	37.1%
	I hardly ever make any changes or rewriting.	Number	35
		% within GROUP	21.0%
Total		Number	167
		% within GROUP	100.0%

Table 3 shows that eighty of the 168 students (47.6%) loved writing and twelve of them (7.1%) said they hated writing. Sixty-five students (38.7%) found writing extremely difficult and only seven students (4.2%) said that writing was very easy. Most of the students (59.5%) confessed that coherence of the text is the most difficult language area in writing then came grammar with (33.9%). Eighty-seven students (51.8%) considered writing very important while eleven students (6.5%) said writing is not important. Seventy-seven students (45.8%) preferred writing a short paragraph about their hobbies whereas only fourteen

students (8.3%) preferred writing a short story on their own.

Table 3 also shows that most of the students (90.4%) had already written a short story and there were only sixteen students (9.6%) who had not. Most of the students who had already written a short story expressed a neutral opinion with (52.1%). One hundred and forty-seven students (88.0%) said that illustrations would be very useful aid in writing short story, only three students (1.8%) thought that projector would be helpful. The students used to work with the teacher the most often (37.5%) and only sixteen students (9.5%) preferred working on their own. Seventy students (41.9%) said that they were used to making a lot of changes when they finished their writing, on the other hand thirty-five students (215%) admitted that they left their writing without any change.

Results Related to the Second Question

In order to answer the second question, means scores and standard deviations and estimated marginal means for all students achievement on the pretest and posttest were calculated as shown in Table 4 below.

Table 4

Mean Scores and Standard Deviations and Estimated Marginal Means for Students' Achievement According to Group and Gender Variables.

Group	Gender	Pre		Post		Estimated marginal means	N
		Mean	Std. Deviation	Mean	Std. Deviation		
Experimental	Male	4.93	2.184	7.22	1.878	7.43	41
	Female	4.95	2.171	7.14	1.934	7.33	43
	Total	4.94	2.164	7.18	1.896	7.38	84
Control	Male	5.15	2.297	5.54	2.169	5.57	41
	Female	5.70	2.110	6.02	2.155	5.60	43
	Total	5.43	2.208	5.79	2.163	5.58	84
Total	Male	5.04	2.230	6.38	2.187	6.50	82
	Female	5.33	2.161	6.58	2.111	6.47	86
	Total	5.18	2.193	6.48	2.144	6.48	168

Table 4 shows that there is a slight variance in the means (0.24) of the pretest according to Group and Gender; to find out whether there are statistical significant differences among these means, two way ANOVA was conducted and the results are shown in Table 5.

Table 5

Results of the Two-way ANOVA Related to Group, Gender and Interaction Between Group and Gender Variables on the Pretest.

Source	Sum of Squares	df	Mean Square	F	Sig.
GROUP	9.746	1	9.746	2.031	.156
Gender	3.506	1	3.506	.731	.394
GROUP * Gender	2.889	1	2.889	.602	.439
Error	786.879	164	4.798		
Corrected Total	803.280	167			

Table 5 shows that there are no statistically significant differences at (α= 0.05) in the pretest due to group, gender and the interaction between group and gender variables. We conclude that those groups were equal according to group, dergen and interaction between them.

Table 4 shows that there is an apparent difference of 1.39 on the posttest grades between the mean scores of the experimental group and the control group in favor of the experimental group. To find out whether there are statistical significant differences between these means, two way ANCOVA was conducted and the results are shown in Table 6.

Table 6
Results of the Two- Way ANCOVA Related to Group, Gender and Interaction Between Group and Gender variables on the Posttest.

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
PRE (covariate)	533.666	1	533.666	588.974	.000
Group	133.805	1	133.805	147.673	.000
Gender	.050	1	.050	.055	.814
GROUP * Gender	.189	1	.189	.209	.648
Error	147.693	163	.906		
Corrected Total	767.946	167			

Table 6 reveals that the F value of 147.673 for the group was statistically significant at (α = 0.05). This means that the improvement in the performance of the experimental group students on the short story writing test was due to the treatment which adopted the pictorial –story based instructional program.

It is also indicated in Table 6 that F value of the 0.209 for the group/gender interaction was not statistically significant at (α =0.05).

Results Related to the Third Question

To answer the fifth question, a 9-item questionnaire was administered after the experiment to the students to find out their attitudes towards the pictorial story-based instructional program. Frequency and

percentages were calculated. Table 7 presents the frequency and percentages on question number one.

Table 7

Frequency and Percentages of Question One

Question	Items	Frequency	percentage
1-Do you think that process writing helped you to be a better writer?	Yes, I think that I am a better writer.	77	91.6%
	No, I do not think that I am a better writer.	3	3.6%
	I do not know.	4	4.8%
Total		84	100%

Table 7 shows that seventy-seven students (91.6%) felt that they are better writer after the program, whereas four students (4.8%) were not able to evaluate their progress, Table (8) presents the frequency and percentages on question number two.

Table 8

Frequency and Percentages of Question Two

Question	Items		Frequency	Percentage
2-What have you learned or improved in	I have learned the craft of story writing.	Yes, I have	70	83.3%
		No, I have not.	3	3.6%
		I do not know	11	13%

the program? Underline	I have learned how to write in the method of process writing.	Yes, I have	69	82%
		No, I have not.	5	6%
		I do not know	10	11.9%
	I have learned how to use the pictorial stories in writing short stories.	Yes, I have	73	87%
		No, I have not.	5	6%
		I do not know	6	7%
	I have improved to use other sources of information like:pictorial stories..	Yes, I have	77	91.6%
		No, I have not.	3	3.9%
		I do not know	4	4.8%
Total			84	100%

Table 8 shows the students' answers were positive, most of the students ticked "yes, I have" for the four questions, Table 9 presents the frequency and percentages on question number three.

Table 9

Frequency and Percentages of Question Three

Question	Items	Frequency	percentage
3-What was the most difficult stage of process writing for you?	Planning	10	11.9%
	Drafting	60	71.4%
	Editing.	2	2.3%
	Final version	10	11.9%

	Publishing	2	2.3%
Total		84	100%

Table 9 shows that sixty students (71.4%) thought that drafting is the most difficult stage, Table 10 presents the frequency and percentages on question number four.

Table 10

Frequency and Percentages of Question Four

Question	Items	Frequency	percentage
4-What was the least difficult stage of process writing for you?	Planning	24	26.2%
	Drafting	5	6%
	Editing.	4	4.8%
	Final version	50	59.5%
	Publishing	7	8.3%
Total		84	100%

Table (10) shows that fifty students (59.5%) felt that final version is the least difficult stage of process writing, Table 11 presents the frequency and percentages on question number five.

Table 11

Frequency and Percentages of Question Five

Question	Items	Frequency	percentage
5-Which part of	Planning	7	8.3%

process writing was the most time-consuming for you?	Drafting	40	47.6%
	Editing.	20	23.8%
	Final version	10	11.9%
	Publishing	7	8.3%
Total		84	100%

Table 11 shows that forty students (47.6%) indicated that drafting was the most time-consuming process of writing, Table 12 presents the frequency and percentages on question number six.

Table 12

Frequency and Percentages of Question Six

Question	Items	Frequency	Percentage
6-What kind of help did you use during your writing the most often?	Teacher's help	56	66.7 %
	Peers' help	14	16.7%
	Dictionary	10	11.9%
	Other source(s):	4	4.8%
Total		84	100%

Table 12 shows that fifty-six students (66.7%) admitted that teacher's help was used the most often during their writing, Table 13 presents the frequency and percentages on question number seven.

Table 13

Frequency and Percentages of Question Seven

Question	Items	Frequency	percentage
7. What kind of the teacher's reaction was the most useful for your writing?	Written comment.	30	35.7 %
	The whole-class discussion	14	16.7%
	Individual consultation during the lesson	40	47.6%
Total		84	100%

Table 13 shows that most of the students felt that Individual consultations during the lesson and Written comments were the most important and valuable way of the teacher's feedback, Table 14 presents the frequency and percentages on question number eight.

Table 14

Frequency and Percentages of Question Eight

Question	Items	Frequency	percentage
8. How much was the teacher's help important for you and your writing?	It was very important…	70	83.3 %
	It was quite important…	10	11.9%

	It was not important at all…	4	4.8%
Total		84	100%

Table 14 shows that the teacher's advice was important for more than half of the students, Table 15 presents the frequency and percentages on question number nine.

Table 15

Frequency and Percentages of Question Nine

Question	Items	Frequency	percentage
9. What do you think about the program "The pictorial story-based program ?"	It was a new, beneficial and interesting experience	45	53.6 %
	It was satisfactory	34	40.5%
	It was a boring and uninteresting experience for me.	5	6%
Total		84	100%

Table 15 shows that forty-five students (53.6%), found that the program was a new, interesting, and beneficial experience. For thirty-four students (40.5%), it was satisfactory.

Chapter Five

Discussion, Conclusions and Recommendations

Discussion of the Findings

This chapter presents the discussion of the findings which investigate the effect of using a pictorial story-based instructional program on the Jordanian eleventh grade students' achievement. In addition this chapter presents the conclusions and recommendations of the study.

Discussion of the Results Related to the First Question

To answer the first question "What are the students' interest in writing in general, more specific in writing short story?", frequency and percentages were calculated. To discuss the findings of the students' interests questionnaire, the researcher dealt with each question alone.

1. What is your attitude to writing in English?

This question aimed at investigating the students' personal attitudes towards writing. Eighty of 168 students (47.6%) gave the answer that they loved writing. Fifty-nine of them (35.1%) quite liked writing, seventeen students (10.1%) did not like writing and twelve of them (7.1%) said that he/she hated writing. This question helped the researcher to find out how previous experiences with writing influenced the students' general attitudes to this skill.

2. Do you find writing in English easy or difficult?

This question was set to find out something about how easy or difficult the skill of writing was for the students. Seven students (4.2%) said that writing was very easy. Forty students (23.8%) introduced that writing was somewhat easy for them. Fifty-six students (33.3%) confessed that writing was difficult for them, but sixty-five students (38.7%) found it extremely difficult. The results showed that most of the students in the target group found writing extremely difficult.

3. What is the most difficult language area when you write?

Fifty-seven students (33.9%) ticked grammar, six students introduced spelling (3.6%), five students (3.0%) ticked collocations and one hundred students (59.5%) found the coherence of the text the most difficult. The answers helped the researcher to predict possible problems during writing. The researcher expected that the students would probably have problems with grammar and coherence of the text.

4. Is writing in English language important for you?

To know something about the importance of writing for students, the researcher included this question into the questionnaire. Eighty-seven students (51.8%) considered writing very important, seventy students (41.7%) thought that writing was important for them, eleven students (6.5%) found writing not very important. This result showed that most of the students in the target group admitted that writing was very important

for them. Some students explained that writing helped them to communicate with their friends in the internet.

5. Which of the exercises do you prefer the most?

As writing is a part of the syllabus, the students were acquainted with writing exercises. The students could choose from five different kinds of written exercises. Seventy-seven students (45.8%) preferred writing a short paragraph about their hobbies, fourteen students (8.3%) enjoyed writing a gap-fill exercise, sixteen students (9.5%) preferred copying a text from the textbook, twenty-two students (13.1%) liked letter writing and only fourteen students (8.3%) preferred writing a short story on their own. According to the answers, the researcher came to the conclusion that most of the students preferred a kind of a guided writing exercise to the exercises where they had to create a text on their own.

6.Have you ever written a short story?

One hundred fifty-one students (90.4%) had already written a short story and there was only sixteen students (9.6%) who had not, which was a good background for further writing.

7. If you have already written a short story, what was your attitude?

This question was connected with the previous question, so it was answered by 151 students. Sixty-four students (38.3%) said that they had really enjoyed writing a short story, eighty-seven students (52.1%) expressed a neutral opinion and only sixteen students (9.6%) had not

enjoyed it at all. The result of this question showed that writing a short story was a rather “plain” exercise for most of the students. This was a stimulus for the researcher to make writing enjoyable and interesting way of learning as much as possible.

8. What kind of aids help you in writing a short story?

This question was set to find out the aids which will help students in writing stories. One hundred and forty-seven students (88.0%) said that illustrations would be very useful aid, in the second place came the computer with (10.2%), only three students (1.8%) thought that projector would be helpful. This result showed that most of the students preferred using illustrations as a useful aid in writing stories.

9. What kind of help do you need when you write?

The researcher included this question into the questionnaire to find out what ways of help the students used during writing. The students used to work with the teacher the most often, then they mentioned the classmates in the second position, a dictionary was in the third position, and only sixteen students preferred working on their own.

10. What do you usually do when you finish your writing?

The researcher set this question to find out if the students were used to rereading and rewriting their texts. In other words, the researcher wanted to know if they were used to any stages of process writing, especially editing and redrafting. Seventy students (41.9%) introduced

that he/she was used to making a lot of changes and a lot of rewriting. Sixty-two students (37.1%) said that they were used to making a few changes and some rewriting, and thirty-five students (21%) admitted that they left their writing without any changes. According to the above mentioned results, it could be said that most of the students tried to think about their writing, and they tried to improve it somehow before the research was started.

Discussion of the Results Related to the Second Question

The results show that the experimental group students who were taught through the pictorial story-based instructional program significantly outperformed the control group students who were taught in the conventional teaching program.

An interpretation of this result is that the pictorial story-based instructional program developed students' fluency, flexibility and originality in writing short stories. Students were able to produce large numbers of ideas. This indicated that the program developed the students' ability to expand, support and elaborate on their ideas by giving many helpful details. Many students were able to personalize their stories by giving names to the characters and places. Students may have learnt that in "Lesson 10 ". Students showed better command of new effective words and idioms. Students may have learnt to produce foreshadowing during "Lesson 4 " which teaches them how to use foreshadowing as a literary

device. That is to say the students applied what they learned in the lessons in their own writing (see Appendix 8).

Students seem to have developed better control of story elements and better ability of producing logically cohesive and organized sentences. Students were able to write the story in the correct chronological order. Students may have learnt how to produce organized sentences in “Lesson 12” which teaches them how to divide the story into scenes (Appendix 8)

Students showed better flexibility by producing a wide variety of ideas. Students moved between familiar and imaginative ideas easily. Students may have learnt this skill in “Lessons 6,7 and 8” which teach them to build a bank of plot ideas. Students were more able to write short stories using correct time sequence appropriately; students used past tenses to narrate the events of the stories, they used future tenses to express the characters’ expectations and intentions and they used present tenses to describe characters and places (see Appendix 8).

Students were able to produce unusual and frequent ideas. Students were more able to build their writing skills to ultimately produce original stories; they were more able to build unpredictable events and infrequent ideas. They avoided clichés and predictable events by using ambiguity, gaps and openness. Students may have learnt to produce such unpredictable events in “Lesson 14” which teaches them not to take things

for granted and to pick and challenge any concept. Students showed better control of story elements and appropriate language use (see Appendix 8).

Many students suggested clever and unfamiliar titles for their stories. Students may have developed their abilities to produce such clever titles in "Lesson 22" that teaches them to challenge any concept instead of taking it for granted. They used effective idioms, original ideas and accurate solutions. Many characters were well developed and shown instead of being told. Students' characters in their stories played active roles in dialogues instead of narrating their intentions and plans. Students may have developed their abilities to produce such dialogues in "Lesson 18" that teaches them to write authentic-sounding dialogues (see Appendix 8).

The results show that there are no significant differences at (α= 0.05) in eleventh grade students' mean scores on the English writing achievement test due to the gender and interaction between the instructional program and gender. This indicates that program/gender interaction has no significant effects on students' writing ability. This means that only the pictorial-based instructional program was behind the experimental group significant improvement in the writing ability and that gender differences had no significant contribution to this result.

The findings of this study are consistent with the findings of Carter, Holland, Mladic, Sarbiewski and Sebastian (1998), Dimech and Space(2002), Ellis (2003), Henry (2003), Hijazi (1985), Hussein (1995), Johnson (1985), Nofel (2006), Reese (1996), Ritchie (1999) and Shbaeeb (2001).

Discussion of the Results Related to the Third Question

1. Do you think that process writing helped you to be a better writer?

The students were asked to evaluate their own progress after the program. Seventy-seven students (91.6%) felt to be better writers than they had been before the program. Three student (3.9%) did not find himself/herself to be a better writer, and four students (4.8%) were not able to evaluate their progress and they answered 'I do not know.' The result of this question is rather questionable because it is based on subjective answers. Despite this fact, the researcher believes that students should be able to evaluate their own work.

2. What have you learned in the program?

This question was set to find out if the students learned any of four areas marked by letters from a-d in the program. This question was included because personal assessment is a good way how to train the students to be more aware of their learning.

a) *I have learned the craft of story writing:* Seventy students (83.3%) answered “Yes. I have.” Three students (3.6%) answered “No, I have not.” Eleven students (13%) did not know.

b) *I have learned how to write in the method of process writing.* Sixty-nine students (82%) ticked “Yes, I have.” Five students (6%) ticked “No, I have not.” And ten students (11.9%) were not sure.

c) *I have learned how to use the pictorial stories:* Seventy-three students (87%) were convinced that they knew how to use the pictorial stories after the program, five students (6%) answered „no” and six students (7%) were not sure.

d) *I have improved the usage of other informational sources like: pictorial stories, internet, dictionaries, or grammar books:* Seventy-seven students (91.6%) said that they could use other sources of information better after the program, on the other hand, three students (3.6%) admitted that he/she had not improved in this field. Four students (4.8%) were not sure.

3. What was the most difficult stage of process writing for you?

The answers revealed that drafting was the most difficult stage for sixty students (71.4%), ten students (11.9%) indicated planning, two students (2.3%) marked editing, ten students (11.9%) had the most problems with writing the final version and two students (2.3%) indicated publishing.

The result showed that the stage of drafting was the most difficult stage for more than half of the students. To explain this result, it could be because of the fact that the students had to think about their texts, they had to take into account the application of the pictorial stories, and when they received the comments, they usually had to work on another draft to reshape the story, or correct it.

4. What was the least difficult stage of process writing for you?

On the other hand, to find out which stage of process writing was the least demanding. For twenty-two students (26.2%), it was the stage of planning. Five students (6%) ticked drafting, four students (4.8%) marked editing, for fifty students (59.5%), it was writing the final version, and seven students (8.3%) indicated publishing. **According to the answers, it can be concluded that writing the final version was the least demanding stage for more than half of the students.** The students' answers are very logical because the story had already been edited and the students had to do a few changes.

5. Which part of process writing was the most time-consuming for you?

Seven students (8.3%) indicated planning. For forty students (47.6%), it was the stage of drafting. Twenty students (23.8%) ticked editing, ten students (11.9%) introduced publishing, and seven students (8.3%) ticked

writing the final version. **The answers showed that drafting was the most time-consuming part of process writing.**

6. What kind of help did you use during your writing the most often?

This question was important because it indicated what source of help the students used the most often. The students could tick more than one answer. The teacher's help was used the most often. Dictionary was the second most often used source of help and peers were mentioned in the third position. Other sources, for instance, internet, or grammar books, were used the least frequently. Nevertheless, the students admitted that they had improved in the field of using other informational sources.

7. What kind of teacher's reaction was the most important for your writing?

This question was very important because it helped with recognition of the most suitable ways of feedback. Thirty students (35.7%) marked the written response and forty students (47.6%) indicated the individual consultations during or after the lessons at school. Fourteen students (16.7%) ticked the whole class discussions. **The result showed that the individual discussions in the lessons, or after the lessons became the most important and valuable way of the teacher's feedback for most of the students.**

8. How much was the teacher's help important for you and your writing?

The result showed that the teacher's help was very important for seventy students (83.3%), who followed the teacher's suggestions. Ten students (11.9%) said that it was important but not crucial, which meant that they either worked more independently, which was positive, or they considered the suggestions intrusive, or they were just careless. On the other hand, four students (4.8%) ticked the answer “It was not important at all.” According to the answers, it can be said that the teacher's advice was important for more than half of the students. In other words, the teacher influenced the quality of the stories. On the other hand, it indicated that the students were not able to progress without the teacher's help in many cases.

9. What do you think about the program „ The pictorial story-based program ?”

The last question helped to uncover the students' personal attitude to the whole program. The students were given four possibilities. For forty-five students (53.6%), the project was a new, interesting, and beneficial experience. For thirty-four students (40.5%), it was satisfactory. On the other hand, five students (6%) described it as an uninteresting experience, which they did not enjoy at all. **The result showed that more than half of the students in the target group reacted favorably and their attitude to the program was very positive.**

The students showed a marked improvement in their writing skills. The results of this study show that the students improved their sequencing skills by retelling the story in chronological order with details and consistent use of time-order words. The benefits of using pictorial stories show that students can improve their visual literacy and oral to written expression, promote their writing and thinking skills, and enhance their enjoyment of the writing process.

The students learned how to write in the method of process writing. Process writing, consisting of several stages, helped the students view writing as process, in which they can change the content, and in which ideas are more important at the beginning of writing while accuracy is usually considered later. In addition, they learned how to prepare the final story for publishing. During this final stage of process writing, the students could show their creativity in the field of visual arts, which is another valuable feature of process writing.

Further, it can be claimed that process writing enhanced learners' independence by the means of self-studying and self-evaluation. Moreover, process writing influenced the teacher-student mutual cooperation and the cooperation among the students in a very positive way.

According to the researcher's own experience, it must be said that process writing is not an easy way both for the teachers and the students.

Process writing is really time demanding. As for the teachers, it means a lot of time spent on reading and commenting on a large number of drafts. That is why the teachers should find their own way of dealing with process writing, especially in large classes.

Conclusions

This study indicated that there is a statistically significant effect of teaching the pictorial story –based program on learners' ability to write short stories in the English language. The results of the study showed that this program has an effective role in developing learners' story writing which can be stimulated after studying the program lessons. Moreover, the results showed that students had positive attitudes toward using such program.

The results of the study showed that writing short story can be taught using an appropriate program; it is the outcome of appropriate practice using appropriate programs in order to stimulate the learners' ability to produce original and creative products. The results of the study also showed that the pictorial-based program is an appropriate program which can stimulate the learners' imagination and provide them with the suitable environment to develop their fluency, flexibility and originality while writing stories.

This experimentation with the pictorial-based program encourages the hope that the method is vital and flexible enough for use in standard classrooms. The use of the program holds promise as viable ingredient in ESL classes. The results of the study showed that untraditional programs can stimulate the students' creativity based on appropriate programs and qualified teachers.

In sum, these stories, because they tell stories without texts, stimulate thinking and language use across modes and text-types. And because they are generally beautifully illustrated, clever tales, they motivate learners and hold their interest. With their built-in story structure, these stories encourage students to produce longer, more detailed, coherent, and cohesive texts, which in turn fosters linguistic confidence in the students. In short, these inexpensive materials have great potential for language development. They ensure that students work with quality graphics, good content, fine ideas and at the same time have some fun. They provide an excellent means by which teachers without too much effort can design tasks which afford their second-language learners an opportunity to develop a variety of discourse structures across modes and situations. Based on the data and analysis, this research highly encourages the use of pictorial stories to improve student writing.

Recommendations of the Study

Based on the findings of this study, it may be fruitful to outline some recommendations which aim at developing the students' writing :

For teachers

- Teachers should integrate lessons on vocabulary supports word development.
- Teacher should incorporate visual aids throughout the instructional process increases the awareness of specific skills (e.g. computer skills, story development, and English writing).
- Teacher should make real-world connections in curriculum planning is effective for students' language learning.
- Teacher should organize students in cooperative pairs and sharing fosters student enjoyment.
- This study encourages teachers working with students to use wordless picture books to develop students' writing skills. By doing so, both students and teacher will be challenged to move toward new and exciting levels of accomplishment. Therefore, teachers may wish to consider making room for reading and discussing wordless picture books within the curriculum.

For supervisors of the Ministry of Education

- Supervisors should hold more writing workshops to discuss possible ways of improving students' writing.

For researchers

- Researchers should conduct similar studies to find out the effect of this Program on other variables.
- Researchers should conduct similar studies at the university level.
- Researchers should conduct similar studies for the basic stage students.

For text- books designers

- Text- books designers should design syllabuses for writing that focus on wordless picture books in language writing.

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Appendices

Appendix 1

Copy of Action Pack 11 Writing Exercises

Speaking Discussing festivals

Listen

1 (1.3) Listen to a young man discussing a festival in his country, and take notes on what you think makes the festival unique. Pay attention to how he prepares for the festival and what different people do during the event.

Think and speak

2 Work in pairs. Discuss and answer these questions.

- a Why do people celebrate the Festival of Colours?
- b How are the coloured powders made?
- c What do the colours symbolise?
- d Give definitions of the following words from the recording:
  1 market 2 pigments 3 ground (tree bark) 4 vibrant
- e Discuss the metaphor at the end of the recording. Is it effective? Why or why not?

3 Work in pairs. Talk about people's traditional habits in Jordan. Think about clothes, shopping, meals, household jobs, holidays, etc.

Jordanian people used to have holidays near their homes. Now they often go abroad.

4 Work in pairs. Invent a festival or community celebration for your area. It should reflect the culture and history of your area, or celebrate something that has happened there. One of you must write a report on the festival. Include the preparation, the event itself, and the period after the festival. The other must write a report from the point of view of a visitor to the festival. Use the 'Madaba Make-A-Mosaic Festival' timetable below to help you. Then, present your reports to the class.

23 January:	Book venue for 'Madaba Make-A-Mosaic Festival'
12 February:	Order mosaic-making materials
26 February:	Make posters to advertise the festival
12 March:	Hire tables and chairs for the venue
13 March:	Install the mosaic exhibition
14 March:	Hire local musicians to provide entertainment
20 March:	Confirm all bookings
21 March:	Prepare the venue: get materials ready
23 - 26 March:	The festival
27 March:	Clean the venue: thank the musicians: take down the mosaic exhibition

task

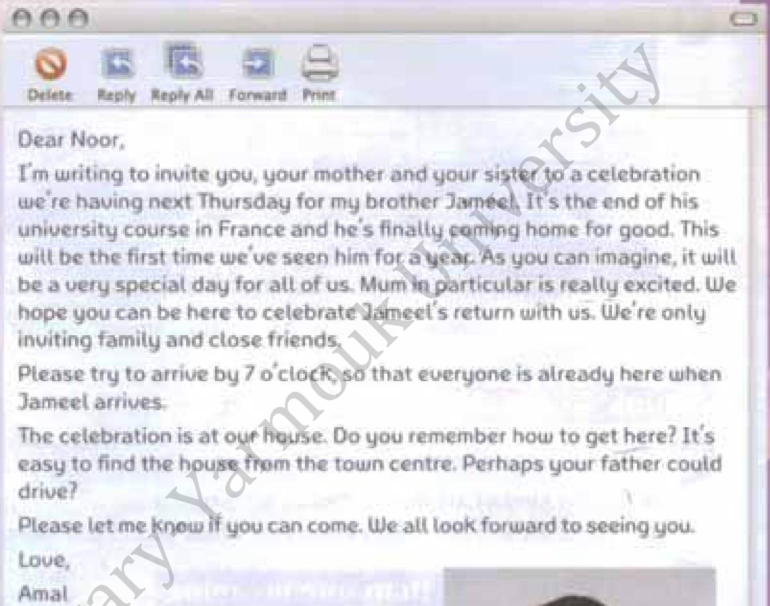
You are going to write an informal invitation to a family occasion.

Writing An informal invitation

Read and analyse

1 Read this email from Amal to her friend Noor and her family. Find the answers to these questions.

- a When and where is the celebration?
- b Why is Amal having a celebration?
- c Who is coming to the celebration?



Delete Reply Reply All Forward Print

Dear Noor,

I'm writing to invite you, your mother and your sister to a celebration we're having next Thursday for my brother Jameel. It's the end of his university course in France and he's finally coming home for good. This will be the first time we've seen him for a year. As you can imagine, it will be a very special day for all of us. Mum in particular is really excited. We hope you can be here to celebrate Jameel's return with us. We're only inviting family and close friends.

Please try to arrive by 7 o'clock, so that everyone is already here when Jameel arrives.

The celebration is at our house. Do you remember how to get here? It's easy to find the house from the town centre. Perhaps your father could drive?

Please let me know if you can come. We all look forward to seeing you.

Love,

Amal

Planning and writing

2 You are going to write your own letter. Follow these instructions:

- a Make a paragraph plan, using Amal's email to Noor as a model.
- b Now write your email in 75–100 words. Start and end your email in the same way as Amal, and use some of the phrases from the *Useful language* list.



Check

3 When you have finished writing, read your email carefully.

- a Check spelling, grammar and punctuation.
- b Exchange emails with a partner.

As you read your partner's email, imagine you are being invited. Does the email tell you:

- the occasion you are being invited to?
- the date and time of the occasion?
- the place you have to get to?
- Before you give the email back to your partner, ask any questions you have. For example: *What time should I arrive?*

USEFUL LANGUAGE

Invitations

I'm writing to invite you to ...
We / I hope you can be here with us.
The celebration is at our house.
Please try to arrive by ...
Please let me know if you can come.
We / I look forward to seeing you.

Writing

1 Think of possible answers to these questions.

a Why do you think London's first coffee house was opened by someone from Turkey?
b Why do you think important men sent their servants to other coffee houses instead of going themselves?
c Why do you think people who started an argument had to buy drinks for everyone else in the coffee house?

2 What do the underlined words in these sentences from the article on page 27 refer to?

a ... they went to a coffee house. (line 5) they = businessmen 300 years ago
b ... you could never be sure the information you found there was accurate. (line 14)
c From there, it spread to Arab countries... (line 19)
d They became the centre of social life in London. (line 27)
e If anyone started an argument, he had to buy a drink for everyone... (line 37)

Think and speak

3 Discuss these questions with other students.

a Why do you think coffee has been a popular drink for so long?
b Do you like coffee? Why / Why not?
c What other drinks are popular in Jordan? What is your favourite?

**4 Write a paragraph about your favourite meeting place.
Describe it. What do you do there? Why do you like it so much?**







Writing

1 Find words in the article with these meanings. Paragraph numbers are in brackets.

- **a** to send out radio or TV signals (1)
- **b** another word for radio (1)
- **c** programme sent out by radio or TV (2)
- **d** adjective to describe something that people can carry (2)
- **e** glass surface where TV pictures appear (3)
- **f** to make a copy of music, radio or TV programme on cassette or video (3)
- **g** object in space which sends television programmes to Earth (3)
- **h** radio or TV station (3)

2 Copy and complete these lists with the nouns and verbs from the article.

Noun	Verb
a transmission	....
b development	....
c	choose
d	invent

3 Complete these sentences with periods of time.

- **a** There are twelve .... in a year.
- **b** There are 52 weeks in a ....
- **c** There are 24 hours in a ....
- **d** There are 28 days in the shortest ....
- **e** There are 60 seconds in a ....

Think and speak

4 Discuss these questions with a partner.

- **a** What are the best and worst things about television?
- **b** Do you think we have too many radio and TV channels to choose from?
- **c** Why do you think radio and TV programmes are so popular?
- **d** How do you think the Internet has affected how we consume radio and TV?

5 Work in pairs. Write a brief history of a radio station you listen to. Use the article on the previous pages to help you.



Quote "Radio is the theatre of the mind."
Steve Allen

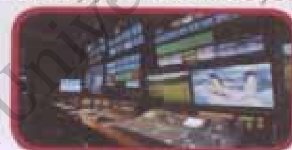
Writing A television schedule

task You are going to write a schedule of TV programmes you would recommend someone to watch in an evening.

Read and discuss

1 Study the television schedule on page 48.

- **a** Read the programme previews and choose four programmes you would like to watch between 5.00p.m. and 10.00p.m.
- **b** Compare your choice with other students and tell each other why you have made your particular choice of programmes.



Planning and writing

2 Plan your ideal evening's television schedule.

- **a** Write a list of three or four of your favourite programmes, and put them in order between 5.00p.m. and 10.00p.m.
- **b** Make brief notes about each programme. Include the following:
  1. The channel and the start time.
  2. The type of programme - sport, drama, etc.
  3. Important details (if it's a film, tell a little of the story and note who the stars are; if it's a documentary, note the topic).
  4. Write a note on why you think people should watch the programme.
     E.g. It will be exciting.
- **c** Write your programme notes using the schedules of Channels 1, 2 and 3 opposite as a model. Refer to any notes you have made and the *Useful language* list below.

3 When you have finished writing, read your preview notes carefully.

- **a** Check spelling, grammar and punctuation.
- **b** Exchange schedules with a partner.
  As you read your partner's schedule, think about which programmes you would also like to watch.
- **c** Finally, discuss your schedule with your partner. Together, decide on the best four programmes from both your schedules.

USEFUL LANGUAGE

Channel 1 presents a new series about ...
The programme covers / deals with / investigates ...
This exciting thriller / hospital drama / true life adventure
In tonight's episode, ... / In this week's programme, ...
Note: Notice how the present simple tense is very commonly used in the mode TV programme notes.

Action Pack11 course meets traditional criteria for good ELT teaching materials However , the teaching approach it adopts in teaching writing does not take into account the importance of_narrative writing through pictures. The above analysis of the lesson plans of units 1 through 6 revealed that .Action Pack 11 focuses mainly on general writing while narrative writing was partially ignored from these lessons .

Appendix 2

The Pictorial Story – Based Instructional Program

I-The Teacher's Guide

A-Introduction

1-The Wordless Picture stories

Jason: (to his new kindergarten teacher after a trip to the library to get books to take home) I want to take this book back to the library because I can't read it. It doesn't have any of those "things" in it.

Teacher: You mean "words"?

Jason: Yeah, it doesn't have any words, just pictures.

Teacher: Jason, why don't you take it home anyway and make up your own words to go with the pictures? (Dowhower, 1997, p.57)

Over the past four decades, wordless picture stories have become a distinct genre within the world of learner's literature (Dowhower, 1997; Lindauer, 1988; Stewig, 1988). Although only recently popularized, these wordless stories have roots that extend deep into the past. For centuries, people have conveyed meaning through the use of visual images, without the aid of written texts (Whalen, 1994). As Stewig (1988) notes, pre-literate people recorded history, preserved their culture, and shared their stories through cave drawings. Masses of people learned about their religious heritage through the presentation of spiritual stories depicted on stained glass windows… In each of these cases, a series of pictorial images reveals a visual text that invites transaction; one that begs viewers

to bring their individual and collective understandings to bear on the illustrated story before them. The wordless picture story follows in these same traditions, with the entire message of the text communicated solely through visual images. These texts serve as invitations to which readers can respond by bringing their own background knowledge, personal experiences, and social histories to bear on their readings of the visual signs presented in the illustrations. Wordless picture stories provide a basis on which story takers and story makers can construct meaning and build their own narratives.

Because of the nature of these texts, the reading of wordless picture stories is an open-ended process in which viewers read stories by bringing their background experiences and personal histories to bear on the visual images they encounter within the text. As Dowhower (1997) asserts, "Unlike words, even those fixed in a written text, visual images have an almost infinite capacity for verbal extension, because viewers must become their own narrators, changing the images into some form of internalized verbal expression" (p. 57). Readers construct meaning from wordless texts by transacting with a series of visual codes and interpreting them in light of a particular context (Bang, 1991).

A wordless story offers a different kind of experience from one with text, for both the author and the reader. There is no author's voice telling

the story. Each viewer reads the book in his or her own way. The reader is an integral part of the storytelling process.

Wordless picture story which an entire story based on illustrations is an excellent resource for teachers to use with students of any ages. In the actual classroom settings, many students find difficulties in writing; consequently, they lose their motivation and interest in writing. In order to motivate these students to pleasure, insight, and further practice reading and writing, which lead to success, the successful activities need to take place.

2. Aims, Contents and Components

2-1 Aims:

This program aims at promoting the students' listening, speaking, reading and writing skills in English by using wordless stories. The individual lesson plans (see Appendix 2) include very specific objectives for each lesson. However, since this study focuses on students' short story writing, the specific objective of this program is that the students should be able to write well-developed short stories about 100 words at least (they were asked to generate their coherent events and several opening sentences to attract readers into their fictitious world and generate their own story elements) in accordance with the following criteria:

- With wide variety of sentence length .

- Broad command of new effective words and idioms.
- Many helpful details.
- Mastery of story elements .
- Well-observed mechanics of writing .
- Well organized and coherent writing .
- Correct tense and time sequence.
- Control of complex structure.
- With Few grammatical errors .
- High realization of rhetorical devices as smile, metaphor, etc.
- Many unusual / unpredictable events.
- A distinguished and an unfamiliar title for the story.
- Clear story element.
- Appropriate language use.

2-2 Contents

The content of this program is a number of wordless picture sheets, exercise, activities, techniques and procedures selected from a variety of sources or suggested by the researcher. Some of the activities in these lessons are used as they are suggested in Action Pack 11 materials and some new activities are added.

The researcher took into consideration the following important general criteria during the process of developing the content of this program (Cunningsworth ,1984):

- Any new addition should be consistent with the unit theme and lesson topic and objective .
- New ideas should integrate naturally into the material being adapted .
- The new materials should be enjoyable and appealing to students .
- The new material should be suitable to students in terms of their level of English.

2-3 Components

The components of the program include the following :

a)A Teacher's Guide that includes the following :

- an introduction that provides the teacher with information about pictorial story, descriptions of the aims, contents, components and methodology of the Pictorial Story -Based Instructional Program and procedures of presenting the activities.
- twenty-three pictorial story lesson plans which are developed by the researcher. They include detailed notes on new ideas to use in relation to each of the original activities and how to use these new ideas.

b) new students' worksheets .

c)handout of "Write Right".

d) copies of " Short Stories"

d)a copy of the " Teaching Short Story" for ESL teachers and students , (Appendix 2).

3. Methodology

The major difference between "Pictorial Story –Based Instructional Program" and conventional teaching programs is that of methodology and the content. The following sections describe the Pictorial Story-Based Instructional Program methodology as related to lesson planning, the teacher, the students, and the assessment.

3.1 Lesson Planning

Action Pack11 course meets traditional criteria for good ELT teaching materials (Ghebashneh ,2010), however , the teaching approach it adopts in teaching writing does not take into account the importance of narrative writing through pictures. An analysis of the lesson plans of units 1 through 6 revealed that. Action Pack 11 focuses mainly on general writing while narrative writing was partially ignored from these lessons (Ghebashneh , 2010) (Appendix 1).

This Instructional Program adapted a "process approach" in the sense that each lesson considers the new approach of teaching short story by using wordless pictures. It is obvious that the process approach to the

teaching of writing fulfills The Pictorial-Based Instructional Program conditions for effective teaching and learning. The format of the new lesson plans has three sections: section one is for the anticipated outcomes, section two is for the activities, procedures and resources and section three includes the assessment procedures .

3.2 The Teacher

4.2Teacher Training

educationalists believe that teachers are not only one of the variables that need to be changed in order to improve education, but they are also the most significant change agents in education process.

The Pictorial Story-based Instructional Program needs that teachers should make sure they understand the importance of the short story writing which based on wordless pictures. Then, they should apply this program to themselves to determine their own story writing profiles; this provides them with the necessary experiential understanding of the program and enables them to personalize its content.

Therefore, this training is an attempt to develop teachers in teach writing stories through pictures and provide them with sufficient knowledge that enable them to implement the program effectively in their classes. Which consequently may develop students' writing skills.

This training was carried out for four days. The content of this training is shown in Appendix (2).

3.3 Teaching Story Writing

Recent research supported the notion that learners benefit from instructional approaches that help them reflect upon their own learning processes. Therefore, it is essential to teach students how to write short stories. The most direct way to introduce the program to students is simply to explain it to them. Therefore, teachers were expected to allocate one lesson time for explaining the importance of short story writing to their students.

Once students understand the importance of short story writing, they can be asked to take their own survey questionnaire (Appendix 3).

3.4 Teaching Procedure

The procedures of this program are modified in The Teachers' Guide of this program (see Appendix 2). The suggested modifications however, appeared in the lesson plans mainly because these modifications were not consistent in the sense that the same activity was not modified in the same way all the times. Procedures for other irregular activities are also included in the lesson plans .

3.5 Assessment Procedures

The researcher views assessment as a learning experience and an ongoing process that involves different assessors and a variety of

techniques. Therefore, in addition to giving formal test, the following assessment techniques are suggested in this program:

- to encourage self – assessment by requesting students to keep portfolios of their work .
- to promote peer assessment when students work in groups and when they make presentations to the class .

Time Table for Instructional Program

Day	Topic	Duration
Sunday 12/8/2012	***Contact with principles to explain the purpose and the procedures of the study**	**30 m**
Sunday 26/8/2012-30/8/2012	***Teacher training**	**Four hours daily**
Sunday 2/9/2012	**The pretest is *administered**	**50 m**
Wednesday 5/9/2012	***the students' interest questionnaire is filled**	**15 m**

Day	Topic	Outcomes	Duration	Handout	Assessment
Sunday 9/9/2012	**Lesson 1** List-group-label	*File new vocabulary related to short story	15 m	Handout (1)	Check the list which is generated by students
		*Identify characteristics of stories	10 m		
		*Describe literary elements	15 m		
		*Connect information to students' life	10 m		
Wednesday 19/9/2012	**Lesson 2** Embedded question reading strategies	*Activate metacognition strategies	15 m	Handout(2)	Worksheet(1)
		*Make prediction..	10 m		
		*Analyze the relationship between events	15 m		
		*Identify literary devices	10 m		
Sunday 16/9/2012	**Lesson 3**	*explain how a conflict is	15 m	Handout(2)	Worksheet(2)

	Embedded question reading strategies	resolved			
		*Identify characteristics of stories	10 m		
		*Describe literary elements	10 m		
		*Reflect on and evaluate what is read	15 m		
Wednesday 19/9/2012	**Lesson 4** Team retell reading strategy	*retell a story	20 m		Evaluate each group work
		*Describe literary elements	15 m		
		*Reflect on and evaluate what is read	15 m		
Sunday 23/9/2012	**Lesson 5** Analyze the use of foreshadowing	*Understand how authors use foreshadowing	30 m	Handout (3)	Worksheet(3)
		*Identify literary devices	20 m		
Wednesday 26/9/2012	**Lesson 6** To tell the truth: character role playing	*Revise the previous outcomes	15 m		Observe students' questions and reactions
		* Play "character role-playing'	35 m		
Sunday 30/9/2012	**Lesson 7** Getting ideas for plot	* Understand the meaning of plot idea	25 m	Handout (4)	Check the plot idea which was written by students
		*Write plot idea by using pictures	25 m		
Wednesday 3/10/2012	**Lesson 8** Getting ideas for plot	*Build a bank of plot ideas	5 m for each activity		Observe students in groups and provide feedback
Sunday 7/10/2012	**Lesson 9** Getting ideas for plot	*Build a bank of plot ideas	15 m for each activity		Discuss with students which ideas would make a good short stories
Wednesday 10/10/2012	**Lesson 10**	*Select several plot ideas from the	15 m		Respond to each student's ideas

	Getting ideas for plot	bank of plot ideas			
		*Decide which plot idea could develop into a short story	35 m		
Sunday 14/10/2012	**Lesson 11** Getting to know your character	*describe what students' character look like	20 m		Check students' chart
		*draw a picture of the character and fill the chart lesson 10	30 m		
Wednesday 17/10/2012	**Lesson 12** Divide the story into scenes	*Read the stories in the handout	15 m	Handout (5)	Respond to students' answer. Be sure that students have a logical plot with no gaping holes
		*Divide the previous stories into scenes	35 m		
Sunday 21/10/2012	Lessons 13&14 Draft the short story Writing an effective lead	*Draft students' story	One class periods to complete the draft and chose one of the strategies in lesson 14 to begin the story		Read over students' shoulders and be available for assistance
		*Write a good beginning for their story			
Wednesday 24/10/2012	**Lesson 15** Showing, not Telling	*Include specific details to develop their story	15 m		Respond to the students' writing at home, point out areas of strength and places need improvement
		*Demonstrate how the telling sentences into showing sentences	35 m		
Tuesday 30/10/2012	Lessons 16&17 Using dialogue to advance the plot and	*Use the dialogue to advance the plot of their stories	20 m	Handout (5) Handout(6) Worksheet	Respond to the students' writing at home, point out areas of

	punctuating the dialogue	*Punctuate dialogue correctly	30 m	(5)	strength and places need improvement
Wednesday 31/10/2012	**Lesson 18** Writing authentic-sounding dialogue	*Use dialogue that sound like the main character and punctuate it correctly	One class periods	Handout (6) Worksheet(6)	Respond to the students' draft at home, point out areas of strength and places need improvement
Sunday 4/11/2012	**Lesson 19** Exploding the climax	*Explode the climax	15 m	Handout (5)	Check students' answer
		*Demonstrate how to write a climax	35 m		
Monday 5/11/2012	**Lesson 20** Concluding a story	*Write an effective conclusion for their story	One class periods	Handout (5)	Check students' writing "the conclusion"
Tuesday 6/11/2012	**Lesson 21** Using powerful language	*Use effective language in their story	One class periods	Handout (5)	
Wednesday 7/11/2012	**Lessons 22&23** Writing a title Editing and publishing the story	*Write an effective title for their story	15 m	Handout (5) Handout (6)	Assess the stories by using the criteria of Correcting the Short Story Appendix(5)
		*Edit and publish their short story	35 m		
Thursday 8/11/2012	***The posttest is administered**		50 m		
	***The final questionnaire is filled**		15 m		

***each class/50 minute a day**
***Note: all the activities, procedures, resource and materials are included in the lesson plans Appendix (2).**

The Content of the Teacher Training
Week Two From 26/8/2012 To 29/8/2012

Day One	**Day Two**	**Day Three**	**Day Four**
9:00 - 9:30 -Warming-up 9:30 – 11:00 - provide the teachers with reading material. *Teaching Short Story Writing for ESL Teachers *Appendix (2) - define story, pictorial story, story elements .	**9:00 – 10:30** - explain in details the stages of process writing : . Prewriting . Drafting . Revising . Editing . Publication *stages of process writing Appendix (2) - apply these stages on writing a story.	9:00 – 10:30 - familiarize the teachers with types of activities used for getting students apply: 'Embedded Question strategy' "Tell the Truth" "Showing Not Telling" *Appendix (2) *worksheet (4) *Lessons 5,15	**9:00 – 10:30** - provide teachers with "Write Right" to train themselves and their students on punctuation marks. *"Wright Right" *Appendix(2) - train teachers how to assess the learning.
11:30 – 12:00 **Break**	**10:30 – 11:00** **Break**	**10:30 – 11:00** **Break**	**10:30 – 11:00** **Break**
12:00 – 1:30 - familiarize the teachers with the importance of using pictorial story in teaching writing. - acquaint the teachers with procedures used for process approach.	**11:00 – 12:30** - provide the teachers with procedures used for implementing the target strategies. *Lesson Plan *Appendix (2)	**11:00 – 12:30** - acquaint the teachers with procedures used for formulating lesson plans that implement the program. *Suggested Lesson Plan Appendix (2)	**11:00 – 12:30** - train teachers in using the correcting Scale. - acquaint the teachers with a ready-made scale (Appendix 5) used for correcting short story.

B-The Pictorial Story-Based Lesson Plans

The following is a unit that includes twenty-three lesson plans which are designed by the researcher or adapted from different resources (http://web2.jefferson.k12.ky.us/CCG/supp/MS_ShortStory.PDF). They include detailed notes on new ideas to use in relation to each of the activities and how to use these new ideas.

Writing a Short Story

Lesson 1

Adopted from:

Readance, John E.(2000). *Prereading Activities for Content Area Reading and Learning*. International Reading Association.

Topic: List-Group-Label Reading Strategy

Anticipated outcomes: Students will be able to

1. file new vocabulary related to short stories and accompanying concepts into existing schema through categorization.

2.identify characteristics of short stories.

3.describe literary elements (e.g. characterization, setting, plot, theme, point of view) in a passage.

4.connect information from a passage to students' lives and/or real world issues.

Vocabulary: Will vary according to what the students generate during the lesson.

Resource and materials:

List-Group-Label handouts for students (handout 1)

Black board

Teaching procedures and activities:

- On the black board, write the word –story-. Ask students to think about words they might associate with the idea of story reading and writing. The students, either individually or in pairs, will formulate a list of words on their handout in the "List" section. Ask students to try for at least 25-30 words.

- Record the associations students have made on the black board until 25-30 words are recorded.

- Ask the students to return to their handouts to construct smaller lists of words from the large list. They will need to provide a label to categorize each grouping. A statement should follow each group, explaining the rationale for why the words have been grouped in this particular manner.

Example of how a grouping might appear:

List: tale, characters, setting, hero, science fiction, theme,

tone, mood, lead, dialogue, horror, drama, introduction, prologue, narrator, mystery, plot, moral, protagonist, conflict, epilogue, ending, suspense, foreshadowing, title, book, author, romance, people, problems.

Group and Label:

*character, hero, people, protagonist, narrator = *the people in the story*

*title, ending, introduction, book, epilogue, prologue = *parts of a story*

*conflict, problems, suspense, mystery, romance = *complications in a story*

. A word wall could easily be created from the lists generated, with additional words being added throughout the unit as students learn new vocabulary associated with stories.

Assessing the learning:

The lists generated by students serve a way to gather information on what students already know about short stories. They also provide direction on other components of story writing that may need to be introduced.

Lesson 2

Adopted from:

Weir, Carol.(1998). "Using Embedded Questions to Jump-Start Metacognition in Middle School Remedial Readers." *Journal of Adolescent & Adult Literacy*, 41 (6), 458-467.

Topic: Embedded Question Reading Strategy

Anticipated outcomes: Students will be able to

1.activate metacognition strategies to achieve higher level of comprehension.

2.make predictions, draw conclusions, and make generalizations about what is read.

3.analyze the relationship between events in a story and a character's behavior.

4.identify literary devices such as foreshadowing, imagery, and figurative language (e.g. similes, metaphors, personification, hyperbole).

5.explain how a conflict in a passage is resolved.

6.identify characteristics of short stories.

7.describe literary elements (e.g. characterization, setting, plot, theme, point of view) in a passage.

8. reflect on and evaluate what is read.

Vocabulary: metacognition, prediction, self-monitoring, sensory imagery, visualization

Resource and materials: Copies of "Revenge"(handout 2) or another short story with embedded questions related to key literary elements (see Guidelines for Writing)

Embedded Questions for the story "Revenge"(worksheet 1)

Wordless pictures for the story "Revenge" (worksheet 2)

Teaching procedures and activities:

. Begin the lesson by explaining that good readers use metacognition strategies before, during, and after reader. Metacognition, in essence, is the act of thinking about your own thinking practices. Good readers generally carry out an internal dialogue with themselves as they move through new material.

. The following fundamental inquiry questions might be posted somewhere in the room:

How can we know if we understand what we read?

What can we do to make sure we understand what we read?

. In addition, the following list of strategies may be posted to emphasize that skillful, effective readers use a variety of strategies to make sure they understand what they read:

*** self-monitoring for understanding**

*** making, confirming, or disproving predictions**

*** formulating and answering questions**

*** rereading, retelling, or mentally replaying a story**

*** employing sensory imagery**

*** noticing organizational patterns of text**

*** making connections between story features and personal experience**

Guidelines for Writing Embedded Questions for Literary Text

When to embed a question

Draw attention to (especially at the beginning of a story):

-details related to the establishment of setting

-character descriptions, relationships, and reactions

-text features, such as italics or line breaks, that indicate a shift in time

-unreferenced events (i.e., things the reader is expected to make sense of as new details are revealed in subsequent paragraphs)

-conclusions that are implied, not stated directly

Include several prediction points:

-when conflict begins to develop

-just before the climax

-just before the resolution

-when a time shift occurs

Ask students to pose questions about and identify:

-historical or cultural references that may be unfamiliar (e.g manga, fleur de lis)

-unclear pronoun reference (i.e., Sam was sure he had seen *her* before, but where?)

-figurative language

-the more confusing sections of the story and how they coped with the confusion

-speakers in dialogue with no tag lines

Have students highlight:

-unfamiliar vocabulary

-words that establish tone or mood

-evidence and clues to support answers to inferential questions

Ask students to paraphrase long, difficult sentences or retell incidents

Typical embedded questions

What do you think will happen next? Make a prediction.

Stop and visualize X. Draw a sketch of your visualization.

What are you wondering at this point? Write a question.

What time period is this?

How did Mr. Jacobs "turn the tide in New Albany?"

. Explain that students are about to read a short story that has had a variety of questions embedded throughout. These questions offer opportunities for students to summarize, self-question, and predict.

Assessing the learning: Students should share their responses to the

embedded questions with a partner, small group, or the whole class. Listening and reading the student responses should provide the teacher with information about areas in which students may need additional guided instruction.

Lesson 3

Topic: Team Retell Reading Strategy

Anticipated outcomes: Students will be able to

1.retell a story focusing on important aspects of the story.

2.describe literary elements in a passage.

3.reflect on and evaluate what is read.

Resource and materials: story structure cards

literature textbooks

Teaching procedures and activities:

. Briefly discuss the elements of story structure (plot, theme, problem, solution, etc.)

. Read a short story aloud to the class; have the students refer to the story identifying the elements of the story structure.

. Under each element, record students_ reflections on chart paper.

. Divide students into groups of 4 or 5 students, assigning each group one or two elements on which to focus.

. Assign each group a story from the literature text. After reading the story, each group will prepare to retell the story with primary focus on the group's assigned story element.

. Groups take turns retelling their story with an emphasis on their assigned element.

*For those students struggling with essential vocabulary comprehension of the elements of story structure (plot, theme, conflict, solution, main idea, etc.), give additional instruction using repetition, simpler explanations, more examples, and modeling.

ENRICHMENT:

For homework, have students prepare a retelling of their favorite book, focusing on one short story element.

Lesson 4

Topic: Analyzing the use of foreshadowing and symbolism in a short story

Anticipated outcomes: Students will be able to:

1.understand how authors use foreshadowing as a literary device in story writing.

2.identify literary devices such as foreshadowing, imagery, and figurative language (e.g. similes, metaphors, personification, hyperbole).

Vocabulary: foreshadowing, symbolism, representation

Resource and materials:

Copies of the story "The 'Jumping' Rock" (handout 3) or another story which contains the use of foreshadowing.

Wordless pictures of the story "The 'Jumping' Rock"(worksheet 3)

Teaching procedures and activities:

. Write the following passage on the board for students to observe:

My father and I watched an old monster movie last night. He said it was one of his favorites when he was a young boy. He kept pointing out certain scenes, telling me they were examples of foreshadowing. Like, when the music started speeding up, he'd tell me to "Watch out." Whenever the camera focused on the "Lake Closed for the Season" sign, he told me it would mean something later.

. Ask students for a definition of foreshadowing based on the context in which it is used in the passage.

- Have students provide examples of foreshadowing they have noticed in the pictures of the story.

- Tell students that writers often use symbols to represent mood or emotion. The symbol may offer hints about what is yet to come in a story. Classic examples might include a dog representing loyalty or a rainbow representing hope. Ask students to think of the symbols they have noticed in the pictures.

- Ask students to read the short story "The 'Jumping' Rock" and answer embedded Questions(worksheet 3) related to the author's use of foreshadowing.

ENRICHMENT: Have students create a classroom bulletin board, poster of commonly used foreshadowing symbols and examples of places where they've been used.

EXAMPLE:

Object…

Symbolizes…

Example…

Rainbow

Hope

ASSESSING THE LEARNING:

Discuss students' responses to the embedded questions in "The 'Jumping' Rock"(worksheet 3)

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Lesson5

Adopted from:

Wilhelm, Jeffrey. (1997*) "You Gotta BE the Book": Teaching Engaged and Reflective Reading with Adolescents*. New York: Teachers College Press and NCTE.

Topic: "To Tell the Truth": Character Role-Playing

Anticipated outcomes: Students will be able to:

1.engage in the process of looking at a story through the perspective of one or more characters.

2.analyze the relationship between events in a story and a character's behavior.

3.make predictions, draw conclusions, and make generalizations about what is read.

4.explain how a conflict in a passage is resolved.

5. describe literary elements (e.g. characterization, setting, plot, theme, point of view) in a passage.

Vocabulary:

Perspective, role, panel, evidence

Resource and materials: a short story, play, novel or other literary text material which involves several key characters

Teaching procedures and activities:

. Before reading the final section of the literary text, arrange students into groups to play a variation on the old "To Tell the Truth" game.

. Select four students each one playing the part of one character of their choice from the text. Their job is to do the best possible job of becoming the character.

. Four more students play the part of the "expert panel," determining which student of the first group responds to questions most like the character.

. The other students in the class can play additional characters from the text, asking questions of the first four students.

. After a set amount of time (to be determined by the teacher), the expert panel votes on which student is most like the character he or she claims to be.

. This role-playing experience affords students the opportunity both to become a character and to play the part of an expert reader, testing elaborated ideas of what a character in a text is like.

ASSESSING THE LEARNING: By observing student questions and reactions, the teacher can determine the level of comprehension that has taken place. Subsequent instruction may focus on areas of difficulty.

Lesson 6

Topic: Getting Ideas for Plot

Anticipated outcomes: Students will be able to:

1.understand the meaning of plot idea.

Vocabulary: plot idea, situation, complication, character

Resource and materials: Power point slides listing plot ideas for familiar stories

chart paper

Power point slides of discussion questions

note cards

Teaching procedures and activities:

• Define the plot idea as a sentence or two which includes the situation, character(s), and complication for a short story. A plot idea does not solve the problem or complication; it just articulates it for the writer to develop.

• on the power point, show a few plot ideas from familiar short stories. Point out the part of the plot idea which describes the situation, the part which identifies the main character, and the part which describes the complication or problem.

Example: Two families from Verona are bitter enemies. The daughter of one family falls in love with the son of the other family.

Example: A poor girl dreams of escaping her life as a maid for her stepmother and stepsisters. Her stepmother does not allow her to attend the prince's ball at which he will choose his bride.

• create additional examples of plot ideas from some stories your students have read in class so far this year.

• put students in groups of 4 or 5 students. Assign each group to write the plot idea using the pictures of each of the following stories (handout 4) :

•*The Three Little Pigs*

•*The Frog Prince*

• *The Emperor's New Clothes*

. you may substitute title of other tales if your students are not familiar with all of these stories. Label one piece of chart paper for each story and hang

around the room. Groups will post their plot ideas on the appropriate chart papers.

- after all groups have posted their plot ideas assign one of the stories from the previous activity to each group. Have them analyze each of the plot ideas for that story, using the following questions you can display on the power point:
- Does each plot idea for this story include only the situation, character, and complication?
- How are the plot ideas different?
- Do any of the plot ideas tell too much?
- Do any of the plot ideas tell too little?
- Groups will report their finding to the entire class.

Assessing the learning:

Choose one short story that all of the students have read recently. Have the students write the plot idea for the story on a note card. Collect the plot ideas and check them to make sure that all students understand what a plot idea is.

Lesson 7

Topic: Getting Ideas for Plot

Anticipated outcomes: Students will be able to:

1-build a bank of plot ideas.

Vocabulary: plot idea

Resource and materials:

Power point of pictures or paintings

literature textbook

note cards

Teaching procedures and activities:

. Return plot ideas written in the previous lesson. Ask one student to read the plot idea he/she wrote. Review the elements of plot idea: situation, character(s), complication. If you have a few students who did not understand plot idea, be sure to place them in a group for this lesson with students who do understand the concept.

. Show a picture on the power point or choose a picture in a textbook which all students have. The picture must focus on one of more people in a

discernable setting. You can make a transparency of a greeting card, magazine or newspaper picture, or family photo.

. Ask students to write a plot idea for the person or persons in the picture. The students should write the idea on a note card.

. Ask students to read their ideas aloud quickly, one after the other with anyone making a comment.

. After all ideas have been read, discuss the similarities and differences of the ideas. Which ideas could develop into good stories? Which ideas are not promising? Why?

. Collect in a box the note cards on which were written plot ideas the class deemed as promising. By the end of this series of lessons, the box will be filled with many plot ideas that can be developed into good short stories.

. You may want to repeat the above activity with one or more other pictures.

. Put students in pairs. Give each pair a different one of the art pictures that accompany your textbook or a power point slides you have made from a picture from another source. Ask each pair to write on a note card a plot idea for the picture. Have the pairs take turns showing their picture and telling their plot idea.

. Ask students to respond to the plot ideas as promising for short stories or not likely to develop into good stories.

. Collect in a box the note cards on which were written plot ideas the class deemed as promising.

Assessing the learning: Observe students in groups and provide feedback on work.

Lesson 8

Topic: Getting Ideas for Plot

Anticipated outcomes: Students will be able to:

1-build a bank of plot ideas.

Vocabulary: plot idea

Resource and materials:

collection of headlines from the newspaper or magazines

note cards

Teaching procedures and activities:

. Demonstrate how you can write a plot idea from a headline from the newspaper or magazine.

Headline:

Frostbite ends attempt to ski to North Pole."

Plot Idea:

A woman attempts to be the first to ski to the North Pole alone.

She begins to notice that her fingers and toes are frostbitten.

Point out to students that it is not important that they know the details of the original newspaper story in order to make up their plot idea. For example, you could write a completely different idea for the same headline:

Plot idea:

Two male friends are known as daredevils and have tried a number of daring feats together during the past few years. They decide to attempt to ski to the North Pole. Halfway there, one of the men begins to notice that his fingers are frostbitten.

. Distribute a collection of headlines. (You can find headlines that might inspire story ideas in all parts of newspapers or magazines). Ask students to work in pairs to write one or two plot ideas for several of the headlines.

. Ask students to read their plot ideas aloud quickly without comment. When they have finished, discuss which ideas would make good short stories and which ones might not develop into good stories. Collect the ideas that the class has deemed as promising and put them in the plot idea box.

. **ENRICHMENT:** For homework, have students collect pictures and write a story plot.

. **TECHNOLOGY CONNECTIONS:** Create titles from web processor with a variety of fonts, size, bold, italics, etc.

Lesson 9

Topic: Getting Ideas for Plot

Anticipated outcomes :Students will able to

1-select several plot ideas from the bank of plot ideas.

Vocabulary: plot idea

Resource and materials:

box of plot ideas

overhead transparency of questions

Teaching procedures and activities:

• If your students have completed the previous lessons, you will have a box filled with many ideas for the plot of a short story. Although all of the cards will have been read aloud in the class in which they were written, other classes' plot ideas will be in the box also. Therefore, students will not have heard all of the ideas in the box.

• Spend a class period allowing students to read the plot ideas in the box. You can start by giving each student 5 – 10 note cards. After each student has read the set you have given, each student can pass the set to the next student in the row. This way you can set up an organized method of allowing everyone to see all of the ideas.

• Tell the students to copy down in their notebook any plot idea they think they may want to develop into a short story. Tell students to ask themselves these questions as they choose ideas:

. Do I know enough about the situation in this plot idea, or do I know how to find out information about it?

. Do I know enough about the type of person in this plot idea, or do I know how to find out information about him or her?

Additional plot ideas may occur to students as they read the cards. It doesn't matter if two students select the same idea to develop, because the ways they develop the idea will be different.

Assessing the learning:

At the end of the period, collect the cards. Also collect the paper from each student on which he/she has written at least three plot ideas he/she chooses to develop. As you respond to each student's ideas, note those which seem to be a good fit with what the student knows. Discourage students from pursuing any ideas that will call upon the student to do extensive research in order to develop the story.

Lesson 10

Topic: Getting to Know Your Character

Anticipated outcomes: Students will be able to:

1.engage in several activities designed to help them get to know the main character in their story.

Vocabulary: distinguishing features, physical traits

Resource and materials:

each student's story idea

Power point of list of physical traits

lots of magazines that can be cut up

drawing materials (crayons, markers, colored pencils, etc.)

scissors

tape or paste

list of journal topics

Teaching procedures and activities:

• Ask students to describe what their character looks like. Display on the power point this list of physical traits:

• approximate age

• eye color

• hair color and style

• type of body or build

• skin tone

• shape of face

• type of clothes he/she typically wears

• distinguishing features

Ask students to add to their list other physical traits they should know about their character.

• They can choose to draw a picture of the character or cut one out of a magazine. You should draw or cut out a picture of the main character in your story.

• For homework, students will start a nightly journal which they will keep from the point of view of their character. They will write in the journal 4 or 5 nights. Here are some journal topics they can choose from or they can choose their own topics: (Remember, "I" refers to the student's character.)

• What did I do today for fun? What was fun about it? What was the worst thing that happened to me today? Why was it so bad?

• What is my biggest secret and why don't I want anyone to know it?

• What is the best thing I have ever done? What was so good about it?

• What are three things I would like to change about myself? Why?

• Who is my best friend? What is this person like?

You and your students can add to the list of topics. Students will want to keep the journal in the voice of their story's main character.

• Begin the lesson by reading aloud the entry you wrote in your character's journal. Remind the students of your story idea before you read. Ask for volunteers to share their journal entries.

• In this lesson, students will select a name for their character if they have not already done so. Look at the names in your stories. Do the names fit the characters? What does a name tell us about someone? Read a list of names, asking students to make a guess about what each person is like. Ask students to support their guesses. You can use the telephone book, an old class roll book, the cast list from a play, or any other list of names for this activity.

• Students will select a name for their character. Go around the room, asking each student to complete the following sentence aloud:

My character's name is ____________________, and he or she is named that because____.

• Ask each student to complete the chart on the next page. Ask students if they would like to add any categories to the chart. When they complete the chart, they should put it in their notebook.

My Character

Name:

Family members

Favorites

color:

music:

food:

hobby:

prized possession:

Background

hometown:

type of house:

religion:

education:

finances:

Other

Lesson 11

Topic: Getting to Know Your Character

Anticipated outcomes: Students will be able to:

1.engage in several activities designed to help them get to know the main character in their story.

Resource and materials:

each student's story idea

each student's picture of the character

each student's character journal

each student's character chart

each student's setting descriptions

blank transparency

Teaching procedures and activities:

• Begin the lesson by reading aloud a new entry you wrote in your character's journal. Remind the students of your story idea before you read. Ask for volunteers to share their journal entries.

• On the overhead projector, write a letter from your character to another character in your story. Your letter can be for the purpose of sharing information, apologizing, asking for help, saying goodbye, celebrating something, or any other purpose that makes sense in your story idea.

• Ask students to write a letter from their character to another character in the story. This letter will probably not appear in the story, but it will help students think about the relationship between the two characters.

• When students have finished their letters, ask for volunteers to share the letters. Ask the class to discuss what each letter says about the relationship between the two characters.

Lesson 12

Topic: Dividing the Story into Scenes

Anticipated outcomes: Students will be able to:

1.divide their story idea into scenes.

Vocabulary: scenes, plot holes

Resource and materials:

each student's story idea

copies of "Cinderella"(handout 5)

copies of "Laila and the Wolf"(handout 5)

literature texts

notebooks

Teaching procedures and activities:

• Ask students to read “Cinderella.” As they read, they should draw a line between each scene.

• On the notebooks, ask students to summarize each scene of the story.

1. Introduction – Cinderella's father marries the second wife .

2. Cinderella's mother-in-law treats her badly.

3. The king's son invites people into a party.

4. Cinderella wants to go to the party.

5. The king's son likes Cinderella.

6. Cinderella escapes from the party.

7.The king's son finds Cinderella ……..

• Put students in groups of 4 or 5. Each group will choose one of the stories. The group will divide their story into scenes and summarize each scene. Groups will share their summaries with the class.

• Point out that good stories do not have many scenes. Ask the class to read “Laila and the Wolf” and draw a line after each scene. Summarize the scenes on the board:

1. Laila lives with her mother in the Wood.

2. Laila wants to visits her grandmother.

3. Laila's mother asks her to be careful.

4-Laila meets the Wolf in the Wood.

5. The Wolf goes to the grandma's house .

6. The Wolf eats the grandmother and dresses her clothes………..

• Ask students what they notice about the scenes in "Laila and the Wolf" as compared to the scenes in "Cinderella." (They should notice that nearly every scene in "Laila and the Wolf" is one or two sentences instead of a well- developed scene. The story is little different than the summary of scenes.) Caution students not to let that happen with their story.

• You can demonstrate how you are going to turn your story idea into a list of scenes.

Assessing the learning:

Students will now turn their story idea into a list of scenes. You will need to collect this and respond before they go further. Be sure that students have a logical plot with no gaping holes.

Lesson13

Topic: Drafting the Short Story

Anticipated Outcomes: Students will be able to:

1.draft their story.

Vocabulary:

Resource and materials:

each student's list of scenes

all other materials students have written during this unit

Teaching procedures and activities:

• Return to each student the list of scenes they wrote in the previous lesson. You may need to form a small group of those students whose lists of scenes need work before they begin to draft.

• Give students one or two class periods to complete a draft of their story. Encourage students to draft scene by scene. Caution them that this is just the first draft and that they will have additional lessons that will help them to improve their story.

• You will want to draft your story at home so that you can spend the class periods reading over students' shoulders and being available for assistance.

TECHNOLOGY CONNECTIONS: Students should use a word processing program to draft their short stories.

Lesson14

Topic: Writing an Effective Lead

Anticipated outcomes: Students will be able to:

1.write a good beginning for their story.

Vocabulary: lead

Resource and materials:

literature text

all materials students have written during this unit

Teaching procedures and activities:

• Look at the leads of the previous stories. What strategies does each author use to begin the story? Begin a list of these strategies on board.

• Look at stories in the textbook which you have not assigned to the class. Ask for volunteers to read the leads of those stories aloud to the class. What strategies does each of those authors use to begin the story?

• You can add to the list by using Barry Lane's categories of leads to help students see a variety of strategies for beginning a story:

• Big Potato Leads - Jump into the middle of your story and leave the reader wanting more.

• Snapshot Leads - Create a picture in the reader' mind.

• Talking Leads - Start with a line or two of dialogue.

• Thinking Leads - Start with a thought inside a character.

• Misleading Leads - Set up expectations, then surprise the reader.

- Barry Lane.(1999). *Reviser's Toolbox*. Discover Writing Press.

• Read aloud the lead of your story. Demonstrate on the board how you could use one of the strategies to write a different lead. Ask students which lead is better and why.

• Using one of the strategies discussed in class, students will revise the lead of their story by beginning it in a different way.

• When they have finished the new lead, put students in pairs. Have each student read both leads to his/her partner. Partners will respond by saying which one they like best and why.

• Students should keep both leads for now. They can decide later which lead to use or, perhaps, they will choose to write a new lead.

Assessing the learning:

• Each night, select 4 or 5 drafts from each class to take home to respond to the writing. Point out areas of strength and one or two places that need improvement.

Lesson15

Topic: Showing, Not Telling

Anticipated outcomes: Students will be able to:

1. include specific details to develop their story.

Vocabulary: showing, telling

Resource and materials: all materials students have written during this unit

highlighters

Showing, Not Telling handout

Teaching procedures and activities:

• Students will begin this lesson by rereading all of the materials they wrote for the previous Lessons .On those materials, they should highlight everything that is included in the story. Then they should choose a highlighter of a different color to mark anything about their character that is not yet in the story but needs to be. They should go through the draft and find places to insert these details. Remind them the reader should be able to see what the character looks like, how the character acts, what the character thinks, and how the character feels.

• Students will work on revising their stories to develop the main character.

• If you have found a good example of showing instead of telling in the stories you have already read from the class, use that as an example to demonstrate this skill.

• Demonstrate how to turn the telling sentences into showing sentences. You may use a sentence from the story you are writing or the one below.

Telling sentence:

It was spooky.

Showing sentences: The wind whistled through the cracks in the windows. Tree branches scraped against the window screens. The door

creaked open. I crept into the eerie house. The smell of dust hung in the air. A slight breeze rustled the tattered curtains. Suddenly the sound of bats flapping their wings pierced the silence. I ducked under the rickety stairs and threw my arms over my head.

• Give students the list of telling sentences on the handout. Put students in pairs or small groups and have them rewrite the telling sentences as showing sentences.

• Ask students to share their responses to the handout when all have finished.

• Have students trade their drafts of their stories. Each student should read the draft, looking for places that show instead of tell. If they find sentences that tell, they should underline those sentences and write SHOW! in the margin. They can then return the drafts to the authors and discuss what they have found. The writers can then work on revising these sentences to show instead of tell.

TECHNOLOGY CONNECTIONS: Students should revise drafts using a word processing program.

Assessing the learning:

Again, select 4 or 5 drafts from each class to take home to respond to the writing. Point out areas of strength and one or two places that need improvement..

SHOWING, NOT TELLING(handout)

Telling sentence: She was pretty.

Showing sentences:

Telling sentence: He was unhappy.

Showing sentences:

Telling sentence: The person is weird.

Showing sentences:

Telling sentence: It was a nice house.

Showing sentences:

Telling sentence: He has a good personality.

Showing sentences:

Telling sentence: Pat is an awesome athlete.

Showing sentences:

Telling sentence: My room is messy.

Showing sentences:

Lesson16

Topic: Using Dialogue to Advance the Plot

Anticipated outcomes: Students will be able to:

1.use dialogue to advance the plot of their stories.

Vocabulary: plot, dialogue

Resource and materials:

all materials students have written during this unit

literature texts

copies of "Cinderella"(handout 5)

copies of "Laila and the Wolf'(handout 5)

Teaching procedures and activities:

• If you have found a good example of using dialogue to advance the plot in the stories you have already read from the class, use that as an example

to start this lesson. You can also demonstrate how you have used dialogue to advance the plot of the story you are writing.

• Choose one of your stories that is rich in dialogue. Ask for volunteers to read the story aloud, omitting all of the dialogue as well as the tag lines (she said, etc.). What happens without the dialogue?

• Ask for student volunteers to read aloud the first two pages of "Cinderella," leaving out all of the dialogue. What happens without the dialogue?

• Look at the few places in "Laila and the Wolf" in which the writer has used dialogue. Does the story suffer without the dialogue? (not really) Where could dialogue be added to advance the plot?

Example:

"Remember, go straight to Grandma's house," her mother cautioned. "Don't dawdle along the way and please don't talk to strangers! The woods are dangerous." "Don't worry, mommy," said Little Red Riding Hood, "I'll be careful."

• Students should now trade the drafts of their short stories with a student with whom they have not traded before. The responder should look for places in the story where the student could add dialogue to advance the plot. If they find sections that need dialogue, they should underline those

sections and write DIALOGUE! in the margin. They can then return the drafts to the authors and discuss what they have found. The writers can then work on revising these sections to add dialogue.

TECHNOLOGY CONNECTIONS: Students should revise drafts using a word processing program.

Assessing the learning:

• Again, select 4 or 5 drafts from each class to take home to respond to the writing. Point out areas of strength and one or two places that need improvement.

Lesson17

Topic: Punctuating Dialogue Correctly

Anticipated outcomes: Students will be able to

1- punctuate dialogue correctly in their story.

Vocabulary: Dialogue

Resource and materials:

all materials students have written during this unit

Write Right! (handout 6)

"Punctuating Dialogue" (worksheet 5)

Teaching procedures and activities:

• Ask students to look at *Write Right!* Discuss the rules that govern each of the example sentences.

• Use the Punctuating Dialogue to allow students to take turns correcting the lack of punctuation. They should circle letters that need to be capitalized; insert commas, periods, quotation marks, and other punctuation marks in the correct places; and draw an arrow on the lines that need to be indented. Students should explain why they have made the corrections. (This exercise will also give you a chance to teach other punctuation and capitalization rules needed to correctly punctuate this story.)

• Students should now trade the drafts of their short stories with a student with whom they have not traded before. The responder should look for places in the story where the student needs to punctuate dialogue correctly. If they find sections of dialogue that need correcting, they should place a check mark in the margin on each line that contains an error. They can then return the drafts to the authors and discuss what they have found. The writers can then work on correcting these sections.

TECHNOLOGY CONNECTIONS: Students should revise drafts using a word processing program.

Assessing the learning:

Again, select 4 or 5 drafts from each class to take home to respond to the writing. Point out areas of strength and one or two places that need improvement.

Lesson18

Topic: Writing Authentic-Sounding Dialogue

Anticipated outcomes: Students will be able to:

1. use dialogue that sounds like the main character in their story and punctuate it correctly.

Vocabulary: Dialogue, Authentic

Resource and materials:

all materials students have written during this unit

Write Right!

Markers

Two worksheets of wordless stories (worksheet 6)

Teaching procedures and activities:

• If you have found a good example of dialogue that replicates real conversation in the stories you have already read from the class, use that as an example to start this lesson. You can also demonstrate how you have used dialogue that replicates real conversation in the story you are writing.

• Sometimes student writers fail to make dialogue sound authentic. People often speak in fragments and run-on sentences. Sometimes people interrupt each other. Sometimes people don't finish a thought. Look at the previous stories to see examples of dialogue that sounds like real conversation.

• Divide students into groups of 3. One student will be the writer and the two other students will be speakers.

• The two speakers will have a conversation about any topic. The writer will quickly write down everything they say, paying no attention to punctuation and speaker tags.

• After 5 minutes of conversation, the group will work together to add speaker tags and correct punctuation. Students need to be encouraged to vary the placement of speaker tags and try to use verbs that show the reader how the line was spoken (instead of always using *said*).

• Each group will write their conversation on board.

• Each group will present their work to the class. The class will comment on the following:

• Does the dialogue sound like real conversation?

• Are the tag lines varied?

• Is the dialogue punctuated correctly?

• Students will read their own drafts to make sure that their dialogue sounds the way a real person would speak. They will also look for varied placement of speaker tags and at correct punctuation of the dialogue. They should revise any sections of dialogue that do not sound like real people.

• Again, select 4 or 5 drafts from each class to take home to respond to the writing. Point out areas of strength and one or two places that need improvement.

. Students will take the worksheets and generate their own stories.

TECHNOLOGY CONNECTIONS: Students should revise drafts using a word processing program.

Assessing the learning:

Again, select 4 or 5 drafts from each class to take home to respond to the writing. Point out areas of strength and one or two places that need improvement.

Lesson19

Topic: Exploding the Climax

Anticipated outcomes: Students will be able to:

1. "explode" the climax of their story.

Vocabulary: Story climax, plot

Resource and materials:

all materials students have written during this unit

literature text

copies of "Cinderella"

Teaching procedures and activities:

• If you have found a good example of an "exploded" climax in the stories you have already read from the class, use that as an example to start this lesson. You can also demonstrate how you have written the climax of the story you are writing.

• Ralph Fletcher calls this strategy “slowing down the hot spot”; Barry Lane calls it “exploding the moment.” Writers shouldn’t rush through the climax of the story. Yet often students are tired by the time they get to the climax when drafting, and they write boring climaxes. Select one of the stories which does a particularly good job of slowing down the climax of the story. Discuss with students how the author uses specific details to build up the most important part of the story.

• Look at the climax of “Cinderella.” It begins with the paragraph beginning “Cinderella decided to go to the party . . .” Have students list all of the details that the writer uses to slow down the climax. Record these on board so that students can see how many details the author used. Students also might have fun rewriting the climax as a novice writer would write it.

• Ask students to visualize the climax of their own story as a movie. They should pretend to be behind the camera shooting in slow motion. What details do they see? What is the character thinking? Does anyone say anything? Students should revise the climax of their stories, adding details to slow it down. After they have revised, ask for volunteers to

share the “before and after” climaxes.

TECHNOLOGY CONNECTIONS: Students should revise drafts using a word processing program.

Lesson20

Topic: Concluding a Story

Anticipated outcomes: Students will be able to:

1.write an effective conclusion for their story.

Vocabulary: conclusion, circular ending, surprise ending

Resource and materials:

all materials students have written during this unit

literature text

copies of “Cinderella”

Teaching procedures and activities:

• If you have found a good example of a good conclusion in the stories you have already read from the class, use that as an example to start this lesson. You can also demonstrate how you have concluded the story you are writing.

• One kind of ending is a circular ending. Point out to students how the end of “Cinderella” circles back to beginning." Cinderella and her mother-

in-law in the same room", which is what they were beginning to do at the start of the story.

• Another kind of ending is the surprise ending. Students like this ending, but they have to make sure that they have planted a clue somewhere in the story.

• Look at the endings of the stories. What kinds of endings do these authors write? What are some common characteristics of the endings? Here is a list of characteristics that your students may notice. You and your students can add to this list:

• short (doesn’t drag the story on and on and on . . .)

• ties up loose ends (answers any questions the reader has)

• makes sense to the reader

• keeps characters in character (no sudden, unprepared for changes in character just to make the story come out all right

• doesn’t end with “ . . . and then I woke up!”

• Students should revise the conclusion of their story, keeping in mind the characteristics learned in this lesson

•**TECHNOLOGY CONNECTIONS:** Students should revise drafts using a word processing program.

Lesson21

Topic: Using Powerful Language

Anticipated outcomes: Students will be able to:

1.use effective language in their story.

Vocabulary: verbs (dead and lively)

Resource and materials:

each student's story draft

literature text

copies of "Cinderella"

highlighters

Teaching procedures and activities:

• Verbs are the power of any story. Stories that depend on *is, are, was, were, had, have, went, go, did, do*, etc. are as dead as these words.

• Give each student highlighters of two different colors. Ask students to go through their story and highlight in one color any of the "dead verbs" listed above. You may want to add to the list.

• Look at the words which are circled in the Marker Paper version of "Cinderella." These words add life to the story. You can also choose a section from one of the stories that demonstrates powerful words, paying particular attention to the verbs.

• In a different color from the color used to highlight dead verbs, students should highlight all of the words that add life to the story, that is, words that are specific, vivid, or otherwise interesting.

• Ask students to volunteer to read some of their "lively" words aloud.

• Students should revise their stories to eliminate as many dead words as possible.

Note: If your students have a very pedestrian vocabulary, consider making a word wall of lively words. You also can ask students to keep a lively word list in their notebooks. As they read, they should write down interesting words that they notice. You should keep them clear of interesting words by pointing them out in shared reading and by keeping your own personal lively word list on a chart or paper in the room.

•**TECHNOLOGY CONNECTIONS:** Students should revise drafts using a word processing program.

Lesson22

Topic: Writing a Title

Anticipated outcomes: Students will be able to:

1.write an effective title for their story.

Vocabulary: Title, stories

Resource and materials:

each student's story draft

time in the school library

literature texts

Teaching procedures and activities:

• The last step in writing a short story is typically writing the title. Gregory Denham in *Sit Tight, and I'll Swing You a Tail . . .* (Heinemann, 1991) suggests an interesting activity which deals with title. Divide the class into small groups. Take the students to the library and assign each

group a different section of fiction books. The group will write down a list of 5 “best titles” and 5 “worst titles.”

• Rearrange the class in the classroom and have the groups present their lists. The groups should be able to talk about why they liked the best titles and what was wrong with the worst titles. Make a class list of the characteristics of the best and worst titles.

• Look at the stories. How did the authors of these stories create the titles? Do the titles fit with the characteristics on the class list? Are there other characteristics to add?

• Ask students to think of 4 or 5 different titles for their story. Pair the students with someone who has read a draft of their story before to work together to select the best title for the story.

Assessing the learning:

• Collect the stories and read them for editing errors only. Mark only one or two patterns of errors, even though students may still make many errors. Remember not to correct the errors for the student; you may, however, point out the errors by circling them or using some other method of indicating the place where an error occurs.

Lesson23

Topic: Editing and Publishing the Story

Anticipated outcomes: Students will be able to:

1.edit and publish their short story.

Vocabulary: editing, publishing

Resource and materials:

each student's story marked for editing errors

Write Right!

Teaching procedures and activities:

• You will have marked all of the stories for editing errors. You may decide to form a small group of students needing the same specific mini-lesson on an editing concern. You may decide to teach a whole-class lesson on an editing concern that nearly everyone has. If your students are used to using *Write Right!,* they may be able to use that or your grammar textbook to correct their own errors.

• When students have corrected the editing concerns that you have marked, you may decide to have them trade papers and work as partners to find additional errors.

• Students should write a final draft of their story. You should find a way to “publish” their stories. Here are a few examples:

• Give one class set of short stories to another of your classes to read. Have the students write a note to the author telling what they liked about the story.

• Create a class anthology by putting the stories in a binder and making a decorative cover for the binder. The anthology can stay in the classroom or in the school library.

• Enter the stories in a contest .

• Submit the stories to school magazine. .

Ask your librarian for a copy of Magazines for Kids and Teens to find out other magazines that publish student writing.

TECHNOLOGY CONNECTIONS: Students should edit their stories using a word processing program.

Assessing the learning:

• You will need to assess the short stories. You can use the Criteria of Correcting the Short Story which was developed by the researcher as it is (Appendix 5).

Suggested Lesson Planning

Time allocation for lessons of 45-50/2 period a week

Example of lesson plan

Date------------ Class------------ Period---------- Section--------

Week	Outcomes	Content	Materials	Teachers' Role	Students' Role	Evaluation
1	*File new vocabulary related to short stories *Identify characteristic of story *Describe literary elements	*Story *Character *Hero *Narrator *Conflict	*List-Group label *Black bord	Asks students to think about words related to story Asks students to construct a list Explains that good readers	Students formulate a list of words on their handout	Can students generate their own list?
	*Activate metacognition strategies *Make prediction, conclusion about what is read	*Metacognition * prediction *Visualization	*Embedded questions *Wordless picture story *Copies of a story	use the act of thinking *Asks students to answer the embedded Q	Students answer the questions and share their responses with their partner	Do the questions offer opportunities for them to summarize and predict?
2	*Retell a story *Describe literary elements in a passage *Reflect on and evaluate what is read	*Plot *Them *Problem *Solution	*Story structure cards *Literature textbooks	Discusses the elements of story structure Assigns each group a story	Students take turn retelling their story with an emphasis on story elements	Can students retell the stories and find story elements?

Week	Outcomes	Content	Materials	Teachers' Role	Students' Role	Evaluation
	*Understand how authors use foreshadowing *Identify literary devices	*Figurative language (e.g similes, metaphors,.. *Foreshadowing *Symbolism	*Copies of the story "The Jumping Rock" *Wordless picture of the story	*Asks students for a definition of foreshadowing *Asks students to answer the embedded questions	*Students provide examples of foreshadowing *Students discuss the answers of the embedded questions	Can students guess the symbols they have noticed in the pictures?
3	*Analyze the relationship between events and a character's behavior *Explain how the conflict is resolved	*Character Role-Playing *Perspective *Role *Panel	*A short story Which involves several key characters	*Asks students to play a part of one character	*Students play the part of the characters and the part of the "expert panel"	Does the role-playing experience afford students the opportunity to become a character and expert reader?
	*Understand the meaning of plot idea	*Get ideas for plot *plot idea *Situation *Complication	*Power point slides *Chart paper *Note cards *Three short stories	*Defines plot idea *asks students to write the plot ideas use the pictures of the three stories	*Students writ the plot ideas for the stories on a note card *Students discuss their answers with the whole class	*Can students write the plot idea for a story that they have read recently?

II- Materials Related to the Program

Handout 1- Lesson 1

List-Group-Label Strategy:

STORY

List

Make a list of as many words you can think of that might be associated with the topic, "Story."

1.

11.

21.

2.

12.

22.

.

.

Group and Label

Do you see some logical groupings of the words that were generated? Label the different configurations of words as appropriate.

Handout 2- Lesson 2

Revenge by Edger Kroof

"Hey, Rusty," called Jacob Salsbury, the biggest bad boy in the town, from across the street.

"Yes?" answered Rusty as he exited the candy shop.

"Go check out your bike. See how you like it."

"What did you do to it, Jacob?"

"Oh, I just made a few adjustment. I know you'll like it. Ha-ha-ha!"

Rusty ran behind the candy shop where he had left his bike. He was devastated at what he saw. Jacob had slashed the tires so that they were now flat. On top of that he had turned the seat around backwards and taken the chain off.

"Oh man! My parents are going to be mad!"

The sad thing was that Rusty was completely defenseless, at least physically. Rusty was a genuine nerd. His brown hair flopped into his eyes as he walked home, which was more than a mile away. Everyone who was not Rusty's friend picked on him, especially Jacob Salsbury.

At the time, Rusty was not thinking about this. He had his mind focused on how to gain revenge on Jacob.

"Rusty, where on earth have you been?" questioned Mrs. Felps, his mom, as he enter into the kitchen.

"Walking home."

"But I thought you rode your bike…."

"Yes, I did, but Jacob slashed my tires."

"He did what?" she screamed.

"He also turned the seat around and took the chain off."

When Rusty told her this, she grabbed him by the arm and went out to the garage. He showed her the damage and she was mad.

"I going to get Jacob back somehow," said Rusty quietly as he walked

upstairs to his room. He sat down at his desk and began playing Alien Invader III, his new video game. After about two hours, Mr. Felps came up and made Rusty get in bed. He could not fall asleep, so he just lay there looking at his glow-in-the-dark map of the universe brainstorming ways to get Jacob back. He was going to get him good, really good. While sleeping, Rusty came up with a plan that would make Jacob miserable.

The next morning, Rusty took a shower and got ready for school. He put a tube of superglue into his pocket as he walked out the door. He left earlier than usual to make sure that Jacob would not be there when he arrived.

"Hi, Mr. Slack," said Rusty cheerfully as he passed the principal in the hall. There were very few other students around, which was to his advantage. Rusty walked straight to Mrs. Turner's class and she was not there, so he had the room all to himself. He found the desk where Jacob sat and pulled out the chair. Then, he put superglue at all over his seat. It was clear, and hardly noticeable. After doing this, Rusty went and sat down at his own desk.

Jacob was the last person to enter the room. When he did, Rusty started sweating and his glasses slid down his nose. Rusty was relieved when Jacob sat down, not noticing the glue. The bell rang a few moments later and class was in session.

"Class, the first thing we are going to do today is grammar, so get out your grammar books," said Mrs. Turner, "Yes, Jacob what is it?"

"Umm.. I left my grammar book in my locker. May I go and get it?"

"Yes, but hurry back. Next time, bring it with you, okay?"

Jacob tried to get out of his seat, but he couldn't. He was stuck.

"Mrs. Turner," he said, "I can't get up. I'm stuck.

"Oh stop being silly, of course you can."

"But…"

"Jacob if you do not want to receive a zero for today's daily grade, I suggest that you get out of your seat and go to your locker."

"I can't get up. Come over here and have a look for yourself."

Sure enough, Mrs. Turner saw that Jacob was superglued to his chair. By this time, a few of the students were laughing . "Well, I suppose you will have to take your pants off in order to get loose," said Mrs. Turner.

"What?" exclaimed Jacob.

"I don't know anything else that we can do. If you do, I'd be happy to let you try it."

Unwillingly, Jacob did as he was told. The class broke out into a roar of laughter, especially Rusty. Jacob turned red as a strawberry. He ran to the office in his boxer shorts and called his mom to come and pick him up.

Rusty was very pleased with himself. Rather than using strength, Rusty relied on his brain to gain revenge on Jacob. He had a feeling that Jacob would not be bothering him anymore.

Worksheet 1- Lesson 2

Revenge

1. While reading, highlight any unfamiliar words.

“Hey, Rusty,” called Jacob Salsbury, the biggest bad boy in the town, from across the street.

“Yes?” answered Rusty as he exited the candy shop.

“Go check out your bike. See how you like it.”

“What did you do to it, Jacob?”

“Oh, I just made a few adjustment. I know you’ll like it. Ha-ha-ha!”

Rusty ran behind the candy shop where he had left his bike. He was devastated at what he saw. Jacob had slashed the tires so that they were now flat. On top of that he had turned the seat around backwards and taken the chain off.

“Oh man! My parents are going to be mad!”

3. **Write one question you have at this point.--**

--

The sad thing was that Rusty was completely defenseless, at least physically. Rusty was a genuine nerd. His brown hair flopped into his eyes as he walked home, which was more than a mile away. Everyone who was not Rusty's friend picked on him, especially Jacob Salsbury.

3. Underline the quality about Rusty that the author emphasized in the above section.

At the time, Rusty was not thinking about this. He had his mind focused on how to gain revenge on Jacob.

"Rusty, where on earth have you been?" questioned Mrs. Felps, his mom, as he enter into the kitchen.

"Walking home."

"But I thought you rode your bike…."

"Yes, I did, but Jacob slashed my tires."

"He did what?" she screamed.

"He also turned the seat around and took the chain off."

When Rusty told her this, she grabbed him by the arm and went out to the garage. He showed her the damage and she was mad.

4. Why do you think Rusty's mother reacted in this way?____

____

"I going to get Jacob back somehow," said Rusty quietly as he walked upstairs to his room. He sat down at his desk and began playing Alien Invader III, his new video game. After about two hours, Mr. Felps came up and made Rusty get in bed. He could not fall asleep, so he just lay there looking at his glow-in-the-dark map of the universe brainstorming ways to get Jacob back. He was going to get him good, really good. While sleeping, Rusty came up with a plan that would make Jacob miserable.

The next morning, Rusty took a shower and got ready for school. He put a tube of superglue into his pocket as he walked out the door. He left earlier than usual to make sure that Jacob would not be there when he arrived.

5. **What do you predict Rusty might do with the tube of superglue**?____

____

"Hi, Mr. Slack," said Rusty cheerfully as he passed the principal in the hall. There were very few other students around, which was to his advantage. Rusty walked straight to Mrs. Turner's class and she was not there, so he had the room all to himself. He found the desk where Jacob sat and pulled out the chair. Then, he put superglue at all over his seat. It was clear, and hardly noticeable. After doing this, Rusty went and sat down at his own desk.

Jacob was the last person to enter the room. When he did, Rusty started

sweating and his glasses slid down his nose. Rusty was relieved when Jacob sat down, not noticing the glue. The bell rang a few moments later and class was in session.

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Jacob tried to get out of his seat, but he couldn't. He was stuck.

"Mrs. Turner," he said, "I can't get up. I'm stuck.

"Oh stop being silly, of course you can."

"But…"

"Jacob if you do not want to receive a zero for today's daily grade, I suggest that you get out of your seat and go to your locker."

6. **Stop and visualize this last scene. Draw a quick sketch of your visualization below.**

"I can't get up. Come over here and have a look for yourself."

Sure enough, Mrs. Turner saw that Jacob was superglued to his chair. By this time, a few of the students were laughing . "Well, I suppose you will have to take your pants off in order to get loose," said Mrs. Turner.

"What?" exclaimed Jacob.

"I don't know anything else that we can do. If you do, I'd be happy to let you try it."

Unwillingly, Jacob did as he was told. The class broke out into a roar of laughter, especially Rusty. Jacob turned red as a strawberry. He ran to the office in his boxer shorts and called his mom to come and pick him up.

Rusty was very pleased with himself. Rather than using strength, Rusty relied on his brain to gain revenge on Jacob. He had a feeling that Jacob would not be bothering him anymore.

7. **What is the theme of this**

story?____

____

____.

Worksheet 2- Lesson 2

Wordless picture story "Revenge"

Illustrated by the researcher



Handout 3- Lesson 4

The "Jumping" Rock by Robert Phillipps

Every day she waited for him on the "Jumping Rock."

* * * * *

"Josh?!" Amy cried. "Where are you?!" Silence.

Where is he? Her pulse began to quicken. *He's been gone longer than usual. Oh well*, Amy thought. This hide-and-seek game is so childish. But for some reason we always end up playing it. *I'll find him soon. He knows that no matter what he does I'll always forgive him and love him. After all, best friends can't get much closer than us.* Her heart continued to race.

Amy turned, and hurriedly walked up the rocky beach shore, her eyes scanning the m water that seemed to stretch on forever.

The sun was not orange color anymore. Instead, it hid behind the dark and heavy clouds hanging so low in the sky . The sound of gulls had stopped and the people were gone. She could hear the faint rumbling sound of thunder in the distance. It was frightened, feeling alone on the beach. But she wasn't alone. Josh was there…somewhere.

"Josh?" Her voice quivered slightly. She looked at her bare legs. They were covered with little prickly bumps and were shaking.

It's cold out here for a day in August, she thought. Something wasn't right. She could sense it.

Amy stopped at the edge of a wide, tall rock. The "Jumping" Rock. She and Josh had named it that years ago when her family had first moved to Long Island. The rock was a part of their lives now. They did homework after school on it. They jumped off of it when the water was deep enough. And, if ever any of them got lost or needed to talk about something important, they would always meet each other at the rock. The weather was always beautiful when Amy and Josh talked there. The days were always warm and sunny and perfect. Days completely opposite of today. Today was a dark, cold day.

Today the waves were angrily splashing against the rock, and the sky looked like it was about to open up and dump rain on everything under it. It was such an ugly, mean day.

"Josh!" she screamed again. But her voice seemed to drown in the wind. Now she was scared. Her eyes swept along the dark ocean. They came to rest on a limp figure floating in the distance. She held her breath, her heart beating so hard she could almost hear it. Her eyes strained to focus.

Josh. First the recognition. Then the shock. Then the panic. Her mind felled with so many ideas it made her dizzy. She jumped off the rock into the sea, her gaze fixed on what lie ahead of her.

The water felt thick. Trudging through it was like lifting weights that got heavier and heavier by the step. The small rocks and broken seashells on the ocean floor pricked Amy's feet. Her long, wet hair slapped against her back, stinging her skin.

She could taste the salty air.

With every pull, her arms and legs felt weaker as she struggled to move forward.

It was getting deeper…

Minutes seemed like hours. Amy's body was full with pain. But she was getting close to him.

The water was past her nose now. She could hardly breathe and stand on her feet at the same time.

The wind started picking up. It forced the ocean waves to move like a great, angry beast, roaring, proving its fierceness. Amy was in a daze, overcome with fear. Choking and spitting up the salty water, she held her breath and desperate for sanity, tried to grasp something to hold on to as towering waves rushed over her.

She was under the water. She didn't even open her eyes, but she could hear the fizzing sounds of bubbles rising to the surface around her and she could feel the pressure of the water filling her ears.

O, God, help me, she cried.

She wondered what it would be like to drown.

To know you're dying. To know this is the end of your life. But not being able to

say or do anything about it…the terror of the screaming in your head, but your mouth…silent. And all the piercing pain…your ear drums popping, your lungs exploding. And then you could feel nothing…because you are dead. She wondered….

A deafening crack of thunder woke her. She was breathing again. She was moving again. Amy opened her eyes. Everything was just like it had been. The darkness, the crashing waves, the thunder and lightning. It was all the same. But now she was on the rocky sand beach instead of in the middle of the ocean.

Why am I here? She wondered.

Then she remembered. Josh.

Struggling to get up, she pulled herself up on a nearby rock. Her body ached.

But she had to find Josh.

Amy stood up and looked around. There was no one. Nothing in the ocean. No Josh. No anything but the never-ending sea before her. She knew this was the end. He was gone. She could never go back. She would have to bear living without him.

It started to rain. At first little droplets, but then bigger ones, and bigger ones, each of them falling faster and harder than the one before. They beat upon her head and shoulders, pounding on her back, and chiseling their way down to her heart. She screamed and slammed her fists into a rock, then down into the sand, wishing it would swallow her up. She was sitting there, in the rain. Now she was really alone.

Even though he never showed up, she returned day after day, watching the gray sea, its soothing tide moving in and out. She waited there, thinking of all the times they had spent lazy, summer days together on the rock, knowing that one day she'd find him again, smiling and safe in his hiding place.

Worksheet 3- Lesson 4

Wordless picture story " The "Jumping" Rock"



Worksheet 4- Lesson 4

The "Jumping" Rock

Every day she waited for him on the "Jumping Rock."

* * * * *

"Josh?!" Amy cried. "Where are you?!" Silence.

Where is he? Her pulse began to quicken. *He's been gone longer than usual. Oh well*, Amy thought. This hide-and-seek game is so childish. But for some reason we always end up playing it. *I'll find him soon. He knows that no matter what he does I'll always forgive him and love him. After all, best friends can't get much closer than us.* Her heart continued to race.

Why is the author putting so many of these sentences in italic print?____________

____

____

____.

Amy turned, and hurriedly walked up the rocky beach shore, her eyes scanning the m water that seemed to stretch on forever.

The sun was not orange color anymore. Instead, it hid behind the dark and heavy clouds hanging so low in the sky . The sound of gulls had stopped and the people were gone. She could hear the strong sound of thunder in the distance. It was frightened, feeling alone on the beach. But she wasn't alone. Josh was there…somewhere.

Write one question you have at this point.___________________________________

____

____

____.

"Josh?" Her voice quivered slightly. She looked at her bare legs. They were covered with little prickly bumps and were shaking.

It's cold out here for a day in August, she thought. Something wasn't right. She

could sense it.

Write one example of foreshadowing the author has used to let the reader know something is about to happen.____

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____.

Amy stopped at the edge of a wide, tall rock. The "Jumping" Rock. She and Josh had named it that years ago when her family had first moved to Long Island. The rock was a part of their lives now. They did homework after school on it. They jumped off of it when the water was deep enough. And, if ever any of them got lost or needed to talk about something important, they would always meet each other at the rock. The weather was always beautiful when Amy and Josh talked there. The days were always warm and sunny and perfect. Days completely opposite of today. Today was a dark, cold day. Today the waves were angrily splashing against the rock, and the sky looked like it was about to open up and dump rain on everything under it. It was such an ugly, mean day.

What do you think Amy's relationship is to Josh?______________________________

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____.

"Josh!" she screamed again. But her voice seemed to drown in the wind. Now she was scared. Her eyes swept along the dark ocean. They came to rest on a limp figure floating in the distance. She held her breath, her heart beating so hard she could almost hear it. Her eyes strained to focus.

What do you predict is going to happen next?__________________________________

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____.

Josh. First the recognition. Then the shock. Then the panic. Her mind felled with so many ideas it made her dizzy. She jumped off the rock into the sea, her gaze fixed on what lie ahead of her.

The water felt thick. Trudging through it was like lifting weights that got heavier and heavier by the step. The small rocks and broken seashells on the ocean floor pricked Amy's feet. Her long, wet hair slapped against her back, stinging her skin.

She could taste the salty air.

With every pull, her arms and legs felt weaker as she struggled to move forward.

It was getting deeper…

Minutes seemed like hours. Amy's body was full with pain. But she was getting close to him.

The water was past her nose now. She could hardly breathe and stand on her feet at the same time.

The wind started picking up. It forced the ocean waves to move like a great, angry beast, roaring, proving its fierceness. Amy was in a daze, overcome with fear. Choking and spitting up the salty water, she held her breath and desperate for sanity, tried to grasp something to hold on to as towering waves rushed over her.

She was under the water. She didn't even open her eyes, but she could hear the fizzing sounds of bubbles rising to the surface around her and she could feel the pressure of the water filling her ears.

O, God, help me, she cried.

Stop and visualize this last scene. Draw a sketch of what you see in your mind below.

She wondered what it would be like to drown.

To know you're dying. To know this is the end of your life. But not being able to say or do anything about it…the terror of the screaming in your head, but your mouth…silent. And all the piercing pain…your ear drums popping, your lungs exploding. And then you could feel nothing…because you are dead. She wondered….

Why do you think the author is sharing Amy's internal thoughts?_______________

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____.

A deafening crack of thunder woke her. She was breathing again. She was moving again. Amy opened her eyes. Everything was just like it had been. The darkness, the crashing waves, the thunder and lightning. It was all the same. But now she was on the rocky sand beach instead of in the middle of the ocean.

Why am I here? She wondered.

Then she remembered. Josh.

Struggling to get up, she pulled herself up on a nearby rock. Her body ached.

But she had to find Josh.

Amy stood up and looked around. There was no one. Nothing in the ocean. No Josh. No anything but the never-ending sea before her. She knew this was the end. He was gone. She could never go back. She would have to bear living without him.

It started to rain. At first little droplets, but then bigger ones, and bigger ones, each of them falling faster and harder than the one before. They beat upon her head and shoulders, pounding on her back, and chiseling their way down to her heart. She screamed and slammed her fists into a rock, then down into the sand, wishing it would swallow her up. She was sitting there, in the rain. Now she was really alone.

What does the rain represent or *symbolize* in this story?_______________________

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____.

Even though he never showed up, she returned day after day, watching the gray sea, its soothing tide moving in and out. She waited there, thinking of all the times they had spent lazy, summer days together on the rock, knowing that one day she'd find him again, smiling and safe in his hiding place.

What do you think happened to Josh?____________________________________

Handout 4- Lesson 6

•The Three Little Pigs

•The Frog Prince

• The Emperor's New Clothes

The Three Little Pigs (*English Fairy Tale* by Joseph Jacobs, first published in 1890)



THREE LITTLE PIGS

Once there was a mother pig who had three little pigs. She did not have enough to keep them, so she sent them out to seek their fortunes.

The first little pig had not gone far when he met a man with a bundle of straw. The little pig

said to him, "Please, man, give me that straw to build me a house."

This the man did, and soon the little pig had built a house with it.

Just after the house was built, along came a wolf. He knocked at the door of the little pig's house and called, "Little pig, little pig, let me come in!"

But the little pig answered, "No, no! Not by the hair of my chinny chin chin!"



Then the wolf said, "I'll huff and I'll puff, and I'll blow your house in!"

So he huffed and he puffed until he blew the house in, and ate up that little pig.

The second little pig had not gone far when he met a man carrying a bundle of sticks on his shoulders.

The little pig said to him, "Please, man, give me those sticks to build me a house."

This the man did, and soon the little pig had built a house with them.

Just after the house was built, along came the wolf. He knocked at the door of the little pig's house and said, "Little pig, little pig, let me come in!"

But the little pig answered, "No, no! Not by the hair of my chinny chin chin!"

Then the wolf said, "I'll huff and I'll puff, and I'll blow your house in!"

So he huffed and he puffed and he blew the house in, and ate up that little pig.



The third little pig met a man with a load of bricks.

The little pig said to him, "Please, man, give me those bricks to build me a house."

This the man did, and soon the little pig had built a house with them.

Just after the house was built, along came the wolf. He knocked at the door of the little pig's house and said, "Little pig, little pig, let me come in!"

But the little pig answered, "No, no! Not by the hair of my chinny chin chin!"

Then the wolf said, "I'll huff and I'll puff, and I'll blow your house in!"

So the wolf huffed and he puffed and he puffed and he huffed, and he huffed and he puffed, but he couldn't blow this third little pig's house down.

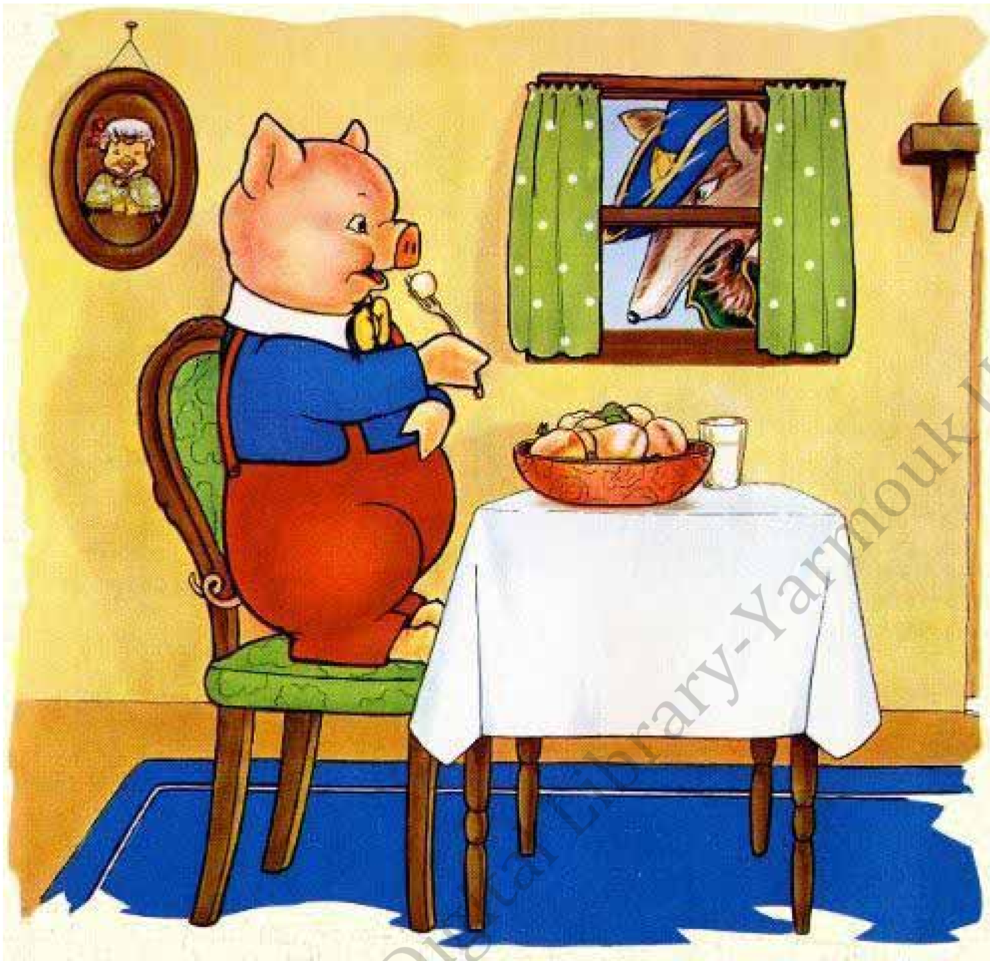
When he found that with all his huffing and puffing he could not blow this little pig's house down, he said, "Little pig, I know where there is a field of fine turnips.

"Where?" the little pig asked eagerly.

"Over in Mr. Smith's home field. And if you will be ready tomorrow morning I will call you and we will go together and get some for our dinner."

"Thank you," replied the little pig. "I will be ready when you come for me. What time do you want to go?"

"Oh, I'll come for you at six o'clock."



Now the little pig rose at five o'clock and was back home with his turnips when about six o'clock the wolf came and said, "Little pig, are you ready?"

"Ready?" exclaimed the little pig. "Why, I have been there and back home again, and I have a fine pot of turnips already cooked for my dinner!"

The wolf was very angry, but thinking that he would be equal to the little pig, he said, "Little pig, I know where there is a very nice apple tree."

"Where?" the little pig asked eagerly.

"Down at Merry Garden," replied the wolf. "And if you will not deceive me this time, I will come for you at five o'clock tomorrow morning and we will go down there together and get some nice apples."

"I will be ready," replied the little pig.

The little pig got up early the next morning, and was on his way by four o'clock. But this time he had to go much farther, and besides, he had to climb the tree to get the apples. Just as he was ready to jump down, he spied the wolf.

"What, little pig!" said the wolf. "You here before me? Are they nice apples?"

"Oh, yes," replied the little pig. "Here, I will throw one down for you."

Now the little pig threw that apple so far that while the wolf was going after it, he jumped down to the ground and ran home with his basket of apples as fast as he was able.



He dashed into the house, slammed the door, and locked it. Then he sat down to rest.

Of course the wolf was again very angry, but the next day he came to the little pig's house once more and said, "Little pig, there's a fair over at Shanklin this afternoon. Will you go there with me?"

"Oh, yes," replied the little pig. "What time shall I expect you?"

"At three," answered the wolf.

That afternoon the little pig went off before three o'clock, just as usual, got to the fair, bought a butter churn, and was going home with it when he spied the wolf coming.

This time the little pig was terribly frightened. He didn't know what to do, so he got into the churn to hide. But as he was climbing in, the churn started to roll round and round. Down the hill it rolled, faster and faster, with the little pig still in it. This frightened the wolf so much that he ran home, forgetting all about going to the fair at Shanklin that afternoon.

The next day he went to the little pig's house again and told him how frightened he had been while going to the fair.

The little pig laughed, and said, "Ha, ha! I frightened you that time! I had gone to the fair and had bought a butter churn there; and when I saw you coming I climbed inside the churn and

rolled down the hill."

Then the wolf was very angry indeed. He vowed that he would eat up that little pig -- that he would climb up on the roof of the little pig's house and go down the chimney after him.



When the little pig heard the wolf on the roof of his house and saw what he was about, he made a blazing fire in his fireplace, filled a big pot with water, and hung it over the fire.

Just as the wolf was coming down the chimney, the little pig lifted the lid off the big pot of boiling water, and in fell the wolf. And then the little pig quickly popped on the cover again, and had the wolf for supper.

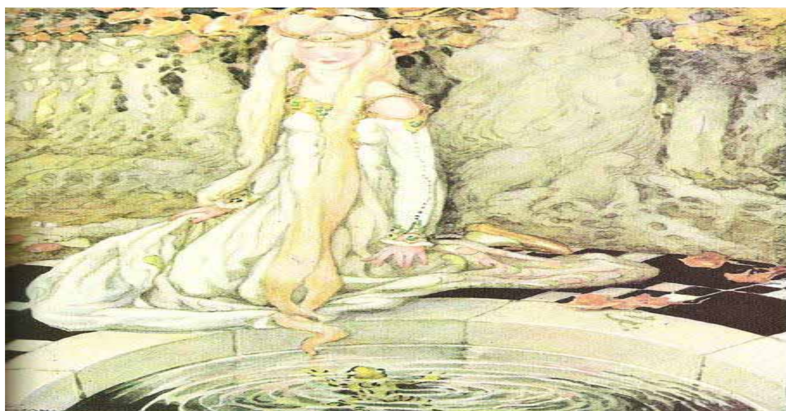
And that is how it came about that this little pig lived happily in his snug little brick house ever after.

The Frog Prince

Classic Fairy Tale



In olden times when wishing still helped one, there lived a king whose daughters were all beautiful, but the youngest was so beautiful that the sun itself, which has seen so much, was astonished whenever it shone in her face. Close by the king's castle lay a great dark forest, and under an old lime-tree in the forest was a well, and when the day was very warm, the king's child went out into the forest and sat down by the side of the cool fountain, and when she was bored she took a golden ball, and threw it up on high and caught it, and this ball was her favorite play thing.



Now it so happened that on one occasion the princess's golden ball did not fall into the little hand which she was holding up for it, but on to the ground beyond, and rolled straight into the water. The king's daughter followed it with her eyes, but it vanished,

and the well was deep, so deep that the bottom could not be seen. At this she began to cry, and cried louder and louder, and could not be comforted. And as she thus lamented someone said to her, “What ails you, king’s daughter? You weep so that even a stone would show pity.”

She looked round to the side from whence the voice came, and saw a frog stretching forth its big, ugly head from the water. “Ah, old water-splasher, is it you,” she said, “I am weeping for my golden ball, which has fallen into the well.” “Be quiet, and do not weep,” answered the frog, “I can help you, but what will you give me if I bring your play thing up again?” “Whatever you will have, dear frog,” said she, “My clothes, my pearls and jewels, and even the golden crown which I am wearing.” The frog answered, “I do not care for your clothes, your pearls and jewels, nor for your golden crown, but if you will love me and let me be your companion and play-fellow, and sit by you at your little table, and eat off your little golden plate, and drink out of your little cup, and sleep in your little bed – if you will promise me this I will go down below, and bring you your golden ball up again.”

“Oh yes,” said she, “I promise you all you wish, if you will but bring me my ball back again.” But she thought, “How the silly frog does talk. All he does is to sit in the water with the other frogs, and croak. He can be no companion to any human being.”

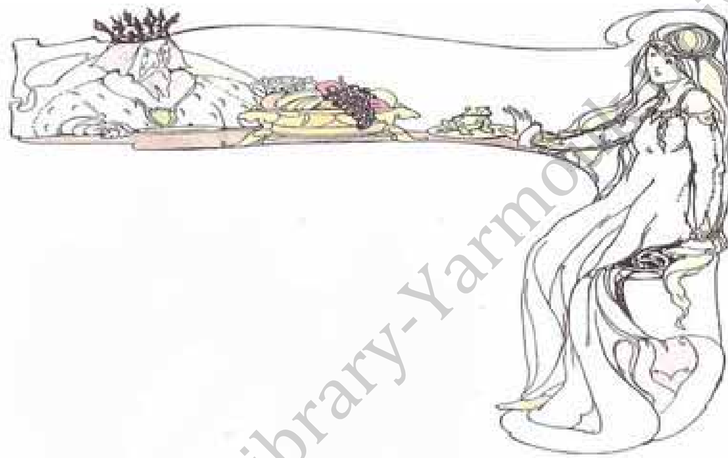
But the frog when he had received this promise, put his head into the water and sank down; and in a short while came swimming up again with the ball in his mouth, and threw it on the grass. The king’s daughter was delighted to see her pretty play thing once more, and picked it up, and ran away with it. “Wait, wait,” said the frog. “Take me with you. I can’t run as you can.” But what did it avail him to scream his croak, croak, after her, as loudly as he could. She did not listen to it, but ran home and soon forgot the poor frog, who was forced to go back into his well again.

The next day when she had seated herself at table with the king and all the courtiers, and was eating from her little golden plate, something came creeping splish splash, splish splash, up the marble staircase, and when it had got to the top, it knocked at the door and cried, “Princess, youngest princess, open the door for me.” She ran to see who was outside, but when she opened the door, there sat the frog in front of it. Then she slammed the door to, in great haste, sat down to dinner again, and was quite frightened. The king saw plainly that her heart was beating violently, and said, “My child, what are you so afraid of? Is there perchance a giant outside who wants to carry you away?”

“Ah, no,” replied she. “It is no giant but a disgusting frog.”

"What does a frog want with you?"

"Ah, dear father, yesterday as I was in the forest sitting by the well, playing, my golden ball fell into the water. And because I cried so, the frog brought it out again for me, and because he so insisted, I promised him he should be my companion, but I never thought he would be able to come out of his water. And now he is outside there, and wants to come in to me."



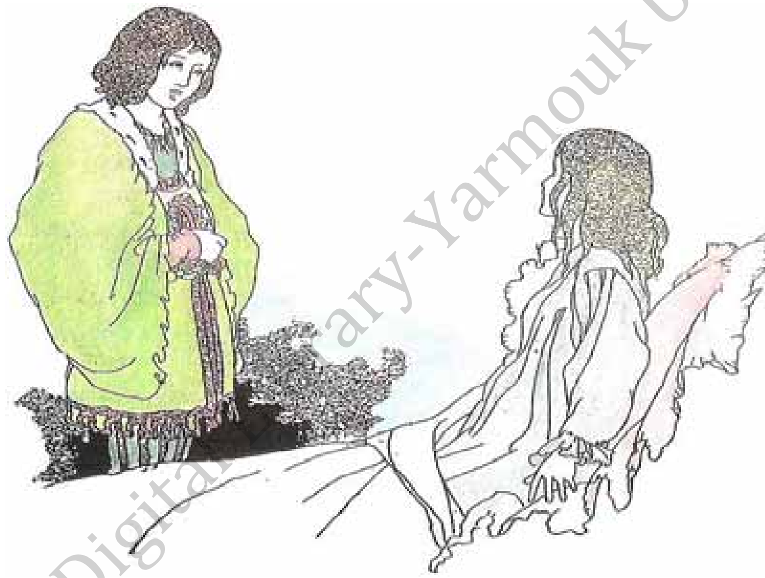
In the meantime it knocked a second time, and cried, "Princess, youngest princess, open the door for me, do you not know what you said to me yesterday by the cool waters of the well. Princess, youngest princess, open the door for me."

Then said the king, "That which you have promised must you perform. Go and let him in." She went and opened the door, and the frog hopped in and followed her, step by step, to her chair. There he sat and cried, "Lift me up beside you." She delayed, until at last the king commanded her to do it. Once the frog was on the chair he wanted to be on the table, and when he was on the table he said, "Now, push your little golden plate nearer to me that we may eat together." She did this, but it was easy to see that she did not do it willingly. The frog enjoyed what he ate, but almost every mouthful she took choked her. At length he said, "I have eaten and am satisfied, now I am tired, carry me into your little room and make your little silken bed ready, and we will both lie down and go to sleep."

The king's daughter began to cry, for she was afraid of the cold frog which she did not like to touch, and which was now to sleep in her pretty, clean little bed. But the king grew angry and said, "He who helped you when you were in trouble ought not afterwards to be despised by you." So she took hold of the frog with two fingers, carried him upstairs, and put him in a corner, but when she was in bed he crept to her

and said, “I am tired, I want to sleep as well as you, lift me up or I will tell your father.” At this she was terribly angry, and took him up and threw him with all her

might against the wall. “Now, will you be quiet, odious frog,” said she. But when he fell down he was no frog but a king’s son with kind and beautiful eyes. He by her father’s will was now her dear companion and husband. Then he told her how he had been bewitched by a wicked witch, and how no one could have delivered him from the well but herself, and that tomorrow they would go together into his kingdom.



Then they went to sleep, and the next morning when the sun awoke them, a carriage came driving up with eight white horses, which had white ostrich feathers on their heads, and were harnessed with golden chains, and behind stood the young king’s servant Faithful Henry.

Faithful Henry had been so unhappy when his master was changed into a frog, that he had caused three iron bands to be laid round his heart, lest it should burst with grief and sadness. The carriage was to conduct the young king into his kingdom. Faithful Henry helped them both in, and placed himself behind again, and was full of joy because of this deliverance. And when they had driven a part of the way the king’s son heard a cracking behind him as if something had broken. So he turned round and cried, “Henry, the carriage is breaking.”

“No, master, it is not the carriage. It is a band from my heart, which was put there in my great pain when you were a frog and imprisoned in the well.” Again and once again while they were on their way something cracked, and each time the king’s son

thought the carriage was breaking, but it was only the bands which were springing from the heart of Faithful Henry because his master was set free and was happy.

THE EMPERORS NEW CLOTHES

A short children's story by Hans Christian Anderson



Once upon a time there lived a vain Emperor whose only worry in life was to dress in elegant clothes. He changed clothes almost every hour and loved to show them off to his people.

Word of the Emperor's refined habits spread over his kingdom and beyond. Two scoundrels who had heard of the Emperor's vanity decided to take advantage of it. They introduced themselves at the gates of the palace with a scheme in mind.

"We are two very good tailors and after many years of research we have invented an extraordinary method to weave a cloth so light and fine that it looks invisible. As a matter of fact it is invisible to anyone who is too stupid and incompetent to appreciate its quality."

The chief of the guards heard the scoundrel's strange story and sent for the court chamberlain. The chamberlain notified the prime minister, who ran to the Emperor and disclosed the incredible news. The Emperor's curiosity got the better of him and he decided to see the two scoundrels.

"Besides being invisible, your Highness, this cloth will be woven in colors and patterns created especially for you." The emperor gave the two men a bag of gold coins in exchange for their promise to begin working on the fabric immediately.

"Just tell us what you need to get started and we'll give it to you." The two scoundrels asked for a loom, silk, gold thread and then pretended to begin working. The Emperor thought he had spent his money quite well: in addition to getting a new extraordinary suit, he would discover which of his subjects were ignorant and incompetent. A few days later, he called the old and wise prime minister, who was considered by everyone as a man with common sense.

"Go and see how the work is proceeding," the Emperor told him, "and come back to let me know."

The prime minister was welcomed by the two scoundrels.

"We're almost finished, but we need a lot more gold thread. Here, Excellency! Admire the colors, feel the softness!" The old man bent over the loom and tried to see the fabric that was not there. He felt cold sweat on his forehead.

"I can't see anything," he thought. "If I see nothing, that means I'm stupid! Or, worse, incompetent!" If the prime minister admitted that he didn't see anything, he would be discharged from his office.

"What a marvelous fabric, he said then. "I'll certainly tell the Emperor." The two scoundrels rubbed their hands gleefully. They had almost made it. More thread was requested to finish the work.

Finally, the Emperor received the announcement that the two tailors had come to take all the measurements needed to sew his new suit.

"Come in," the Emperor ordered. Even as they bowed, the two scoundrels pretended to be holding large roll of fabric.

"Here it is your Highness, the result of our labour," the scoundrels said. "We have worked night and day but, at last, the most beautiful fabric in the world is ready for you. Look at the colors and feel how fine it is." Of course the Emperor did not see any colors and could not feel any cloth between his fingers. He panicked and felt like fainting. But luckily the throne was right behind him and he sat down. But when he realized that no one could know that he did not see the fabric, he felt better. Nobody could find out he was stupid and incompetent. And the Emperor didn't know that everybody else around him thought and did the very same thing.

The farce continued as the two scoundrels had foreseen it. Once they had taken the measurements, the two began cutting the air with scissors while sewing with their needles an invisible cloth.

"Your Highness, you'll have to take off your clothes to try on your new ones." The two scoundrels draped the new clothes on him and then held up a mirror. The Emperor was embarrassed but since none of his bystanders were, he felt relieved.

"Yes, this is a beautiful suit and it looks very good on me," the Emperor said trying to look comfortable. "You've done a fine job.""Your Majesty," the prime minister said, "we have a request for you. The people have found out about this extraordinary fabric and they are

Everyone said, loud enough for the others to hear: "Look at the Emperor's new clothes. They're beautiful!"

"What a marvelous train!"

"And the colors! The colors of that beautiful fabric! I have never seen anything like it in my life!" They all tried to conceal their disappointment at not being able to see the clothes, and since nobody was willing to admit his own stupidity and incompetence, they all behaved as the two scoundrels had predicted.

A child, however, who had no important job and could only see things as his eyes showed them to him, went up to the carriage.

"The Emperor is naked," he said.

"Fool!" his father reprimanded, running after him. "Don't talk nonsense!" He grabbed his child and took him away. But the boy's remark, which had been heard by the bystanders, was repeated over and over again until everyone cried:

"The boy is right! The Emperor is naked! It's true!"

The Emperor realized that the people were right but could not admit to that. He though it better to continue the procession under the illusion that anyone who couldn't see his clothes was either stupid or incompetent. And he stood stiffly on his carriage, while behind him a page held his imaginary mantle.

Handout 5- Lesson 12

Laila and the Wolf

Cinderella

Laila and the Wolf (Little Red Riding Hood)

Once upon a time, there was a little girl who lived in a village near the forest. Whenever she went out, the little girl wore a red riding cloak, so everyone in the village called her Little Red Riding Hood. One morning, Little Red Riding Hood asked her mother if she could go to visit her grandmother as it had been awhile since they'd seen each other. "That's a good idea," her mother said. So they packed a nice basket for Little Red Riding Hood to take to her grandmother. When the basket was ready, the little girl put on her red cloak and kissed her mother goodbye. "Remember, go straight to Grandma's house," her mother cautioned. "Don't dawdle along the way and please don't talk to strangers! The woods are dangerous." "Don't worry, mommy," said Little Red Riding Hood, "I'll be careful." But when Little Red Riding Hood noticed some lovely flowers in the woods, she forgot her promise to her mother. She picked a few, watched the butterflies flit about for awhile, listened to the frogs croaking and then picked a few more. Little Red Riding Hood was enjoying the warm summer day so much, that she didn't notice a dark shadow approaching out of the forest behind her... Suddenly, the wolf

appeared beside her. "What are you doing out here, little girl?" the wolf asked in a voice as friendly as he could muster. "I'm on my way to see my Grandma who lives through the forest, near the brook," Little Red Riding Hood replied. Then she realized how late she was and quickly excused herself, rushing down the path to her Grandma's house. The wolf, in the meantime, took a shortcut... The wolf, a little out of breath from running, arrived at Grandma's and knocked lightly at the door. "Oh thank goodness dear! Come in, come in! I was worried sick that something had happened to you in the forest," said Grandma thinking that the knock was her granddaughter. The wolf let himself in. Poor Granny did not have time to say another word, before the wolf gobbled her up! The wolf let out a satisfied burp, and then poked through Granny's wardrobe to find a nightgown that he liked. He added a frilly sleeping cap, and for good measure, dabbed some of Granny's perfume behind his pointy ears. A few minutes later, Red Riding Hood knocked on the door. The wolf jumped into bed and pulled the covers over his nose. "Who is it?" he called in a cackly voice. "It's me, Little Red Riding Hood." "Oh how lovely! Do come in, my dear," croaked the wolf. When Little Red Riding Hood entered the little cottage, she could scarcely recognize her Grandmother. "Grandmother! Your voice sounds so odd. Is something the matter?" she asked. "Oh, I just have touch of a cold," squeaked the wolf adding a cough at the end to prove the point. "But Grandmother! What big ears you have,"

said Little Red Riding Hood as she edged closer to the bed. "The better to hear you with, my dear," replied the wolf. "But Grandmother! What big eyes you have," said Little Red Riding Hood. "The better to see you with, my dear," replied the wolf. "But Grandmother! What big teeth you have," said Little Red Riding Hood her voice quivering slightly. "The better to eat you with, my dear," roared the wolf and he leapt out of the bed and began to chase the little girl. Almost too late, Little Red Riding Hood realized that the person in the bed was not her Grandmother, but a hungry wolf. She ran across the room and through the door, shouting, "Help! Wolf!" as loudly as she could. A woodsman who was chopping logs nearby heard her cry and ran towards the cottage as fast as he could. He grabbed the wolf and made him spit out the poor Grandmother who was a bit frazzled by the whole experience, but still in one piece. "Oh Grandma, I was so scared!" sobbed Little Red Riding Hood, "I'll never speak to strangers or dawdle in the forest again." "There, there, child. You've learned an important lesson. Thank goodness you shouted loud enough for this kind woodsman to hear you!" The woodsman knocked out the wolf and carried him deep into the forest where he wouldn't bother people any longer. Little Red Riding Hood and her Grandmother had a nice lunch and a long chat.

Cinderella(Classic English Tale)

Once upon a time there lived an unhappy young girl. Her mother was dead and her father had married a widow with two daughters. Her stepmother didn't like her one little bit. All her kind thoughts and loving touches were for her own daughters. Nothing was too good for them - dresses, shoes, delicious food, soft beds, and every home comfort. But, for the poor unhappy girl, there was nothing at all. No dresses, only her stepsisters' hand-me-downs. No lovely dishes, nothing but scraps. No rest and no comfort. She had to work hard all day. Only when evening came was she allowed to sit for a while by the fire, near the cinders. That's why everybody called her Cinderella.

Cinderella used to spend long hours all alone talking to the cat. The cat said, "Miaow", which really meant, "Cheer up! You have something neither of your stepsisters has and that is beauty." It was quite true. Cinderella, even dressed in old rags, was a lovely girl. While her stepsisters, no matter how splendid and elegant their clothes, were still clumsy, lumpy and ugly and always would be.

One day, beautiful new dresses arrived at the house. A ball was to be held at the palace and the stepsisters were getting ready to go. Cinderella didn't

even dare ask if she could go too. She knew very well what the answer would be: “You? You're staying at home to wash the dishes, scrub the floors and turn down the beds for your stepsisters.” They will come home tired and very sleepy. Cinderella sighed, “Oh dear, I'm so unhappy!” and the cat murmured “Miaow.”

Suddenly something amazing happened. As Cinderella was sitting all alone, there was a burst of light and a fairy appeared. “Don't be alarmed, Cinderella,” said the fairy. “I know you would love to go to the ball. And so you shall!” “How can I, dressed in rags?” Cinderella replied. “The servants will turn me away!”

The fairy smiled. With a flick of her magic wand Cinderella found herself wearing the most beautiful dress she had ever seen. “Now for your coach,” said the fairy; "A real lady would never go to a ball on foot! Quick! Get me a pumpkin!” “Oh of course,” said Cinderella, rushing away. Then the fairy turned to the cat. “You, bring me seven mice, and, remember they must be alive!”

Cinderella soon returned with the pumpkin and the cat with seven mice he had caught in the cellar. With a flick of the magic wand the pumpkin turned into a sparkling coach and the mice became six white horses, while

the seventh mouse turned into a coachman in a smart uniform and carrying a whip. Cinderella could hardly believe her eyes.

"You shall go to the ball Cinderella. But remember! You must leave at midnight. That is when my spell ends. Your coach will turn back into a pumpkin and the horses will become mice again. You will be dressed in rags and wearing clogs instead of these glass slippers! Do you understand?" Cinderella smiled and said, "Yes, I understand!"

Cinderella had a wonderful time at the ball until she heard the first stroke of midnight! She remembered what the fairy had said, and without a word of goodbye she slipped from the Prince's arms and ran down the steps. As she ran she lost one of her slippers, but not for a moment did she dream of stopping to pick it up! If the last stroke of midnight were to sound... oh... what a disaster that would be! Out she fled and vanished into the night.

The Prince, who was now madly in love with her, picked up the slipper and said to his ministers, "Go and search everywhere for the girl whose foot this slipper fits. I will never be stop until I find her!" So the ministers tried the slipper on the foot of every girl in the land until only Cinderella was left.

“That awful untidy girl simply cannot have been at the ball,” snapped the stepmother. “Tell the Prince he ought to marry one of my two daughters! Can't you see how ugly Cinderella is?”

But, to everyone’s amazement, the shoe fitted perfectly.

Suddenly the fairy appeared and waved her magic wand. In a flash, Cinderella appeared in a splendid dress, shining with youth and beauty. Her stepmother and stepsisters gaped at her in amazement, and the ministers said, “Come with us Cinderella! The Prince is waiting for you.“

So Cinderella married the Prince and lived happily ever. As for the cat, he just said “Miaow!”

Wordless picture story" Laila and the Wolf" Lesson 12

Illustrated by Venasa Kelly

 1	 2
 3	 4

 5	 6
 7	 8

Wordless picture story "Cinderella" Lesson 12 (Illustrated by Jhon Phil)

 1	 2
 3	 4
 5	 6

Handout 6 - Lesson 17

" *Write Right* "

ADOPTED FROM: http://library.thinkquest.org/10679/english/eng_mrk.html.

THE PERIOD

USE A **PERIOD [.]** AT THE END OF A SENTENCE that makes a statement. There is no space between the last letter and the period. Use one space between the period and the first letter of the next sentence. This goes against the grain for people using the typography instilled by generations of old-fashioned typewriter users, but modern word-processors nicely accommodate the spacing after a period, and double-spacing after a period can only serve to discombobulate the good intentions of one's software.

Use a period at the end of a **command**.

Hand in the poster essays no later than noon on Friday.

In case of tremors, leave the building immediately.

Use a period at the end of an **indirect question**.

The teacher asked why Maria had left out the easy exercises.

My father used to wonder why Egbert's ears were so big.

Use a period with **abbreviations**:

Dr. Espinoza arrived from Washington, D.C., at 6 p.m.

Notice that when the period ending the abbreviation comes at the end of a sentence, it will also suffice to end the sentence. On the other hand, when an abbreviation ends a question or exclamation, it is appropriate to add a question mark or exclamation mark after the abbreviation-ending period:

Did you enjoy living in Washington, D.C.?

Occasionally, a statement will end with a question. When that happens, it is appropriate to end the sentence with a **question mark**.

We can get to Boston quicker, can't we, if we take the interstate?

His question was, can we end this statement with a question mark?

She ended her remarks with a resounding why not?

THE QUESTION MARK

USE A **QUESTION MARK [?]** AT THE END OF A DIRECT QUESTION. It is considered bad form to use a question mark in combination with other marks, although that is often done in informal prose in an attempt to convey complex tones.

A **tag question** is a device used to turn a statement into a question. It nearly always consists of a pronoun, a helping verb, and sometimes the word *not*. Although it begins as a statement, the tag question prevails when it comes to the end-mark: use a question mark. Notice that when the statement is positive, the tag question is expressed in the negative; when the statement is negative, the tag question is positive. (There are a few exceptions to this, frequently expressing an element of surprise or sarcasm: "So you've made your first million, have you?" "Oh, that's your plan, is it?") The following are more typical tag questions:

He should quit smoking, shouldn't he?

He shouldn't have quit his diet, should he?

They're not doing very well, are they?

He finished on time, didn't he?

She does a beautiful job, doesn't she?

Harold may come along, mightn't he?

There were too many people on the dock, weren't there?
(Be careful of this last one; it's not "weren't they?")

Be careful *not* to put a question mark at the end of an **indirect question**.

The instructor asked the students what they were doing.

I asked my sister if she had a date.

I wonder if Cheney will run for vice president again.

I wonder whether Cheney will run again.

Be careful to distinguish between an indirect question (above), and a question that is embedded within a statement which we *do* want to end with a question mark.

We can get to Boston quicker, can't we, if we take the interstate?

His question was, can we end this statement with a question mark?

She ended her remarks with a resounding why not?

I wonder: will Cheney run for office again?

Put a question mark at the end of a sentence that is, in fact, a direct question. (Sometimes writers will simply forget.) **Rhetorical questions**(asked when an answer is not really expected), by the way, are questions and deserve to end with a question mark:

How else should we end them, after all?

What if I said to you, "You've got a real problem here"? (Notice that the question mark here comes *after* the quotation mark and there is no period at the end of the statement.)

Sometimes a question will actually end with **a series of brief questions**. When that happens, especially when the brief questions are more or less follow-up questions to the main question, each of the little questions can begin with a lowercase letter and end with a question mark.

Who is responsible for executing the plan? the coach? the coaching staff? the players?

If a question mark is part of an **italicized or underlined title**, make sure that the question mark is also italicized:

My favorite book is *Where Did He Go?*

(Do not add a period after such a sentence that ends with the title's question mark. The question mark will also suffice to end the sentence.) If the question mark is not part of a sentence-ending title, don't italicize the question mark:

Did he sing the French national anthem, *la Marseillaise*?

When a question ends with an abbreviation, end the abbreviation with a period and then add the question mark.

Didn't he use to live in Washington, D.C.?

When a question constitutes a **polite request**, it is usually *not* followed by a question mark. This becomes more true as the request becomes longer and more complex:

Would everyone in the room who hasn't received an ID card please move to the front of the line.

THE EXCLAMATION MARK

Use an **exclamation point [!]** at the end of an emphatic declaration, **interjection**, or command.

"No!" he yelled. "Do it now!"

An exclamation mark may be used to close questions that are meant to convey extreme emotion, as in

What on earth are you doing! Stop!

An exclamation mark can be inserted within parentheses to emphasize a word within a sentence.

We have some really(!) low-priced rugs on sale this week.

Note that there is no space between the last letter of the word so emphasized and the parentheses. This device should be used rarely, if ever, in formal text.

An exclamation mark will often accompany mimetically produced sounds, as in

"All night long, the dogs *woof!* in my neighbor's yard" and

"The bear went *Grr!*, and I went left."

If an exclamation mark is part of an italicized or underlined title, make sure that the exclamation mark is also italicized or underlined:

My favorite book is Oh, the Places You'll Go!

THE COLON

Use a **colon [:]** before a list or an explanation that is preceded by a clause that can stand by itself. Think of the colon as a gate, inviting one to go on:

There is only one thing left to do now: confess while you still have time.

The charter review committee now includes the following people:

the mayor
the chief of police

the fire chief
the chair of the town council

You nearly always have a sense of what is going to follow or be on the other side of the colon. (Compare the function of a **semicolon** in this regard.) You will find differing advice on the use of a colon to introduce a vertical or display list. See **Using Numbers and Creating Lists**.

We will often use a colon to separate an independent clause from a quotation (often of a rather formal nature) that the clause introduces:

The acting director often used her favorite quotation from Shakespeare's *Tempest*: "We are such stuff as dreams are made on; and our little life is rounded with a sleep."

With today's sophisticated word-processing programs (which know how much space to put after punctuation marks), we insert only one space (hit the space-bar only once) after a colon.

One of the most frequently asked questions about colons is whether we should begin an independent clause that comes after a colon with a capital letter. If the independent clause coming after the colon is a formal quote, begin that quoted language with a capital letter.

Whitehead had this to say about writing style: "Style is the ultimate morality of mind."

If the explanatory statement coming after a colon consists of more than one sentence, begin the independent clause immediately after the colon with a capital letter:

There were two reasons for a drop in attendance at NBA games this season: First, there was no superstar to take the place of Michael Jordan. Second, fans were disillusioned about the misbehavior of several prominent players.

If the introductory phrase preceding the colon is very brief and the clause following the colon represents the real business of the sentence, begin the clause after the colon with a capital letter:

If the function of the introductory clause is simply to introduce, and the function of the second clause (following the colon) is to express a *rule*, begin that second clause with a capital:

Let us not forget this point: Appositive phrases have an entirely different function than participial phrases and must not be regarded as dangling modifiers.

THE SEMICOLON

Use a **semicolon** [**;**]

to help sort out a monster list:
There were citizens from Bangor, Maine; Hartford, Connecticut; Boston, Massachusetts; and Newport, Rhode Island.
OR
We had four professors on our committee: Peter Wursthorn, Professor of Mathematics; Ronald Pepin, Professor of English; Cynthia Greenblatt, Professor of Education; and Nada Light, Professor of Nursing.

to separate closely related independent clauses:
My grandmother seldom goes to bed this early; she's afraid she'll miss out on something.

The semicolon allows the writer to imply a relationship between nicely balanced ideas without actually stating that relationship. (Instead of saying *because* my grandmother is afraid she'll miss out on something, we have implied the *because.* Thus the reader is involved in the development of an idea—a clever, subliminal way of engaging the reader's attention.)

PARENTHESES

USE **PARENTHESES [( )]** TO INCLUDE MATERIAL THAT YOU WANT TO DE-EMPHASIZE or that wouldn't normally fit into the flow of your text but you want to include nonetheless. If the material within parentheses appears within a sentence, do not use a capital letter or period to punctuate that material, even if the material is itself a complete sentence. (A question mark or exclamation mark, however, might be appropriate and necessary.) If the material within your parentheses is written as a separate sentence (not included within another sentence), punctuate it as if it were a separate sentence.

Thirty-five years after his death, Robert Frost (we remember him at Kennedy's inauguration) remains America's favorite poet.

Thirty-five years after his death, Robert Frost (do you remember him?) remains America's favorite poet.

Thirty-five years after his death, Robert Frost remains America's favorite poet. (We remember him at Kennedy's inauguration.)

If the material is important enough, use some other means of including it within your text—even if it means writing another sentence. Note that parentheses tend to de-emphasize text whereas **dashes** tend to make material seem even more important.

QUOTATION MARKS

USE **QUOTATION MARKS [“ ”]** TO SET OFF MATERIAL THAT REPRESENTS QUOTED OR SPOKEN LANGUAGE. Quotation marks also set off the titles of things that do not normally stand by themselves: short stories, poems, and articles. Usually, a quotation is set off from the rest of the sentence by a comma.

> What do you think of Robert Frost's "Design"? *and*

> I love "Design"; however, my favorite poem was written by Emily Dickinson.

Further, punctuation around quoted speech or phrases depends on how it fits into the rest of your text. If a quoted word or phrase fits into the flow of your sentence without a break or pause, then a comma may not be necessary:

> The phrase "lovely, dark and deep" begins to suggest ominous overtones.

Following a form of *to say*, however, you'll almost always need a comma:

> My father always said, "Be careful what you wish for."

If the quoted speech follows an independent clause yet could be part of the same sentence, use a colon to set off the quoted language:

> My mother's favorite quote was from Shakespeare: "This above all, to thin own self be true."

When an attribution of speech comes in the middle of quoted language, set it apart as you would any parenthetical element:

> "I don't care," she said, "what you think about it."

Be careful, though, to begin a new sentence after the attribution if sense calls for it:

> "I don't care," she said. "What do you think?"

Convention normally insists that a new paragraph begins with each change of speaker:

"I don't care what you think anymore," she said, jauntily tossing back her hair and looking askance at Edward.
"What do you mean?" he replied.
"What do you mean, 'What do I mean?'" Alberta sniffed. She was becoming impatient and wished that she were elsewhere.
"You know darn well what I mean!" Edward huffed.
"Have it your way," Alberta added, "if that's how you feel."

In reporting "silent speech"—noting that language is "said," but internally and not spoken out loud—writers are on their own. Writers can put quotation marks around it or not:

Oh, what a beautiful morning, Curly said to himself.

"Oh, what a beautiful morning!" Curly said to himself.

Rules for Comma Usage

*Use a comma **to separate the elements in a series** (three or more things), including the last two. "He hit the ball, dropped the bat, and ran to first base."

***Use a comma + a little conjunction** (and, but, for, nor, yet, or, so) **to connect two independent clauses**, as in "He hit the ball well, **but t**he ran toward third base."

*Use a comma **to set off introductory elements**, as in "*Running toward third base*, he suddenly realized how stupid he looked."

Worksheet 5- Lesson 17

PUNCTUATING DIALOGUE

"The Visit"

by Ruth Kim, an 11th grade student

what is it like to be old asked the curious little boy

well the old woman said i don't have to go to school and I don't have to work really you must have fun all the time

oh yes i don't have to be responsible for little children who go poking their funny little heads into everything there just isn't much that i have to do.

i wish i could be old too the little boy said wistfully

you will . . . someday when i get old, will i ever get to live in a nice place like this the little boy asked

you are friends

with all these people aren't you you are a smart little man

yes we are all friends maybe someday she explained after your children are all married they will send you to a place like this did your children put you in this nice place I would like to live with my friends that

wouldn't it the boy giggled yes is it fun the old woman said

her voice quiet and emotionless maybe a long time from now you will be just like me . . . perhaps even doing the same things

oh boy i can't wait until i'm old you really have it great grandma the old woman breathed a sigh and waited for him

to continue the little boy glanced past his grandmother and out the window a car was pulling up at the curb

i'm sorry i can't stay longer grandma but it's time for me to go now maybe i can see you again next year if mommy

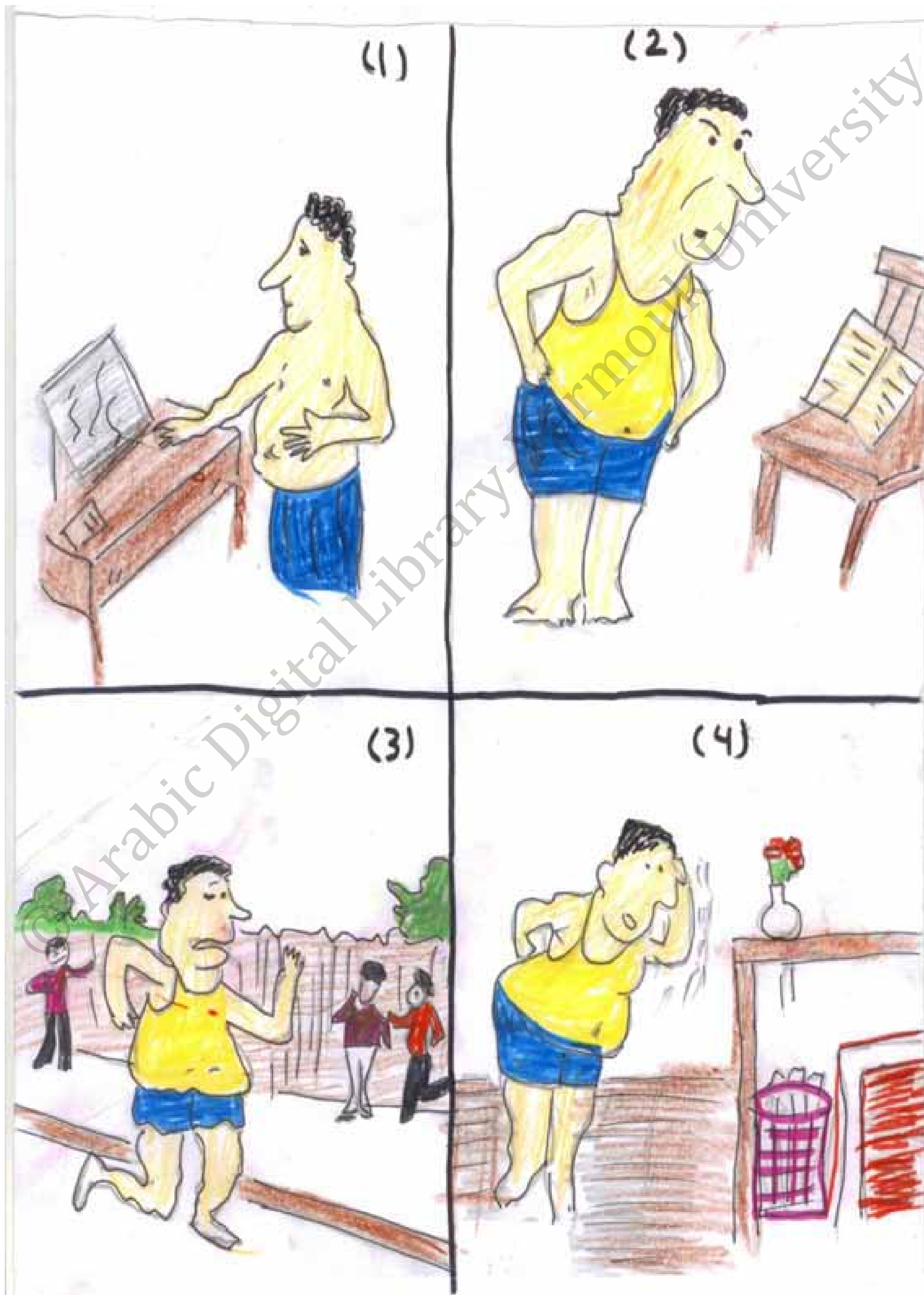
and daddy decide to visit the little boy stretched up and put his arms around the old woman's neck he gently kissed her on the cheek she hugged him tightly and whispered her

farewell then he ran out the door

she went to the window and in a moment saw him running out to the car he did not see his grandmother standing at the window hand upraised in a last wave he was too busy telling his mother and father how great old age would be

Worksheet 6 " Jogging "Lesson 18

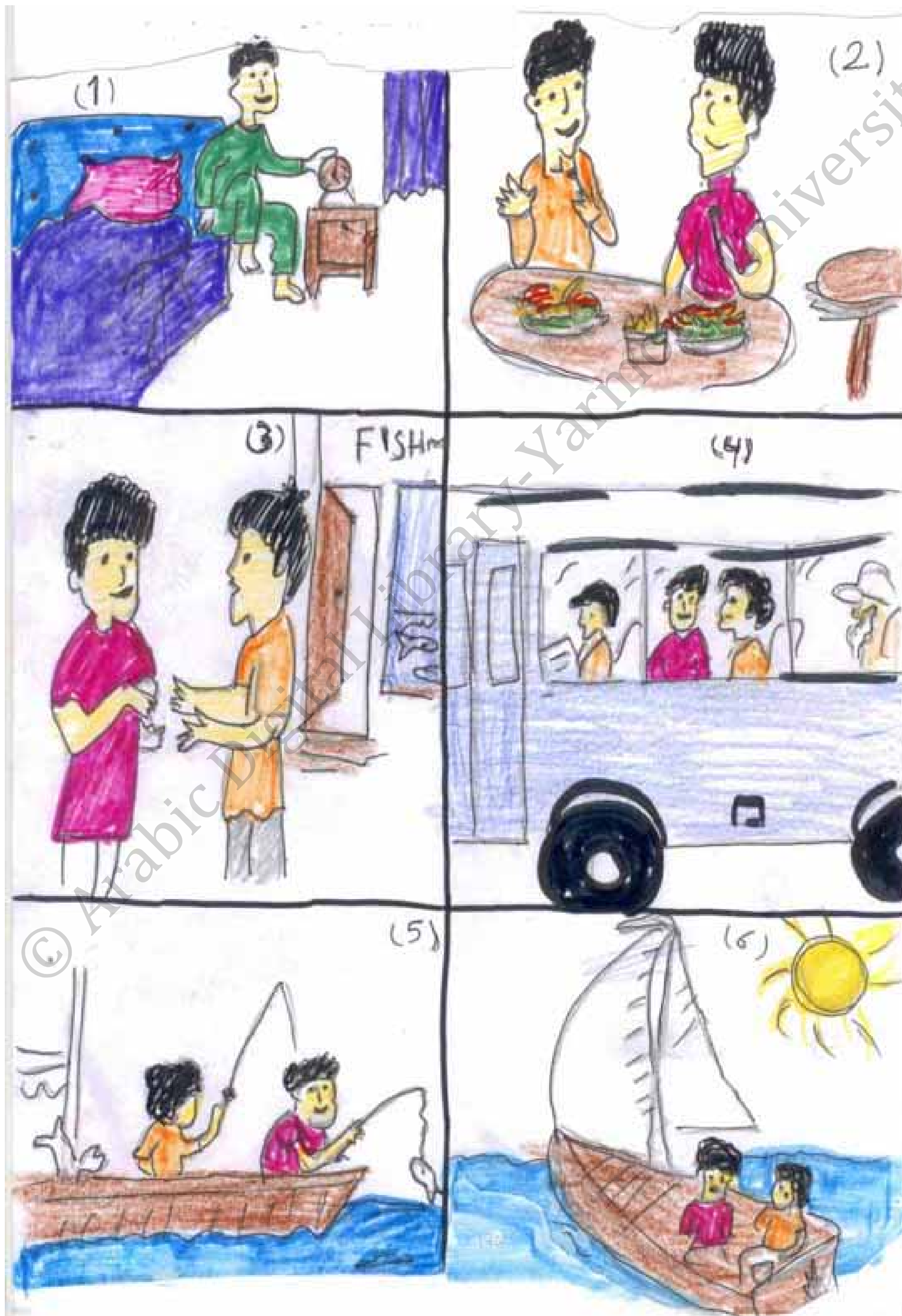
Use these pictures to generate a story



* Adapted from
M. Fletcher and D. Birt 1983. Storylines, Harlow: Longman.

Worksheet 6 "Adventure at the sea" Lesson 18

Use these pictures to generate story



*Adapted from
Howe, D. and Kirkpatrich, D. (1992). AdvanceWith English, (4th ed).Oxford University Press, New York.

III- Handout for Teachers and Students (Teaching Short Story Writing for ESL Teachers)

Story Writing Can Be A Very Frustrating Lesson

Anybody who has taught English to non-native speakers must at some stage of their career, in a lazy moment, asked their students to write a story, only to be faced with inactivity and embarrassing silence.

This can be a stressful situation for the students and the teacher, and is usually the recipe for a lot of wasted time and a very frustrated teacher.

Why Can't Students Write Stories?



The teacher needs to take a moment to think about what it is they are asking the students to do here. If you ask a native speaker to do this, you are asking him to

1. Invent a story.

2 .Write it down on paper.

If you ask a non-native speaker to do this, you are asking him to;

1. Invent a story.

2. Use a foreign language.

3 Write it down on paper.

So, the teacher is actually asking the non-native speaker to go through an extra step than the native speaker. This could quite easily be the factor resulting in the students' inability to do the task.

The teacher should also take into consideration cultural aspects in some parts of the world, where imagination and free expression aren't encouraged. Either one, or both of these factors are likely to produce problems in producing coherent written material.

The answer seems to be ,to eliminate the extra step and/or the lack of imagination in your students.

Teach the Elements of the Short Story:

SETTING -- The time and location in which a story takes place is called the setting. For some stories the setting is very important, while for others it is not. There are several aspects of a story's setting to consider when examining how setting contributes to a story (some, or all, may be present in a story):

a) **place** - geographical location. Where is the action of the story taking place?

b) **time** - When is the story taking place? (historical period, time of day,

year, etc)

c) **weather conditions** - Is it rainy, sunny, stormy, etc?

d) **social conditions** - What is the daily life of the characters like? Does the story contain local colour (writing that focuses on the speech, dress, customs, etc. of a particular place)?

e) **mood or atmosphere** - What feeling is created at the beginning of the story? Is it bright and cheerful or dark and frightening?

PLOT -- The plot is how the author arranges events to develop his basic idea; It is the sequence of events in a story or play. The plot is a planned, logical series of events having a beginning, middle, and end. The short story usually has one plot so it can be read in one sitting. There are five essential parts of plot:

a) **Introduction** - The beginning of the story where the characters and the setting is revealed.

b) **Rising Action** - This is where the events in the story become complicated and the conflict in the story is revealed (events between the introduction and climax).

c) **Climax** - This is the highest point of interest and the turning point of the story. The reader wonders what will happen next; will the conflict be resolved or not?

d) **Falling action** - The events and complications begin to resolve themselves. The reader knows what has happened next and if the conflict was resolved or not (events between climax and denouement).

e) **Denouement** - This is the final outcome or untangling of events in the story.

It is helpful to consider climax as a three-fold phenomenon: 1) the main character receives new information 2) accepts this information (realizes it but does not necessarily agree with it) 3) acts on this information (makes a choice that will determine whether or not he/she gains his objective).

<u>**CONFLICT**</u>-- Conflict is essential to plot. Without conflict there is no plot. It is the opposition of forces which ties one incident to another and makes the plot move. Conflict is not merely limited to open arguments, rather it is any form of opposition that faces the main character. Within a short story there may be only one central struggle, or there may be one dominant struggle with many minor ones.

There are two *types* of conflict:

1) **External** - A struggle with a force outside one's self.

2) **Internal** - A struggle within one's self; a person must make some decision, overcome pain, quiet their temper, resist an urge, etc.

There are four *kinds* of conflict:

1) **Man vs. Man** (physical) - The leading character struggles with his physical strength against other men, forces of nature, or animals.

2) **Man vs. Circumstances** (classical) - The leading character struggles against fate, or the circumstances of life facing him/her.

3) **Man vs. Society** (social) - The leading character struggles against ideas, practices, or customs of other people.

4) **Man vs. Himself/Herself** (psychological) - The leading character struggles with himself/herself; with his/her own soul, ideas of right or wrong, physical limitations, choices, etc.

CHARACTER -- There are two meanings for the word character:

1) The person in a work of fiction.
2) The characteristics of a person.

Persons in a work of fiction - Antagonist and Protagonist

Short stories use few characters. One character is clearly central to the story with all major events having some importance to this character - he/she is the PROTAGONIST. The opposer of the main character is called the ANTAGONIST.

The Characteristics of a Person -

In order for a story to seem real to the reader its characters must seem

real. Characterization is the information the author gives the reader about the characters themselves. The author may reveal a character in several ways:

a) his/her physical appearance

b) what he/she says, thinks, feels and dreams

c) what he/she does or does not do

d) what others say about him/her and how others react to him/her

Characters are convincing if they are: consistent, motivated, and life-like (resemble real people)

Characters are...

1. **Individual** - round, many sided and complex personalities.
2. **Developing** - dynamic, many sided personalities that change, for better or worse, by the end of the story.
3. **Static** - Stereotype, have one or two characteristics that never change and are emphasized e.g. brilliant detective, drunk, scrooge, cruel stepmother, etc.

POINT OF VIEW

Point of view, or p.o.v., is defined as the angle from which the story is told.

1. ***Innocent Eye*** - The story is told through the eyes of a child (his/her judgment being different from that of an adult) .

2. ***Stream of Consciousness*** - The story is told so that the reader feels as if they are inside the head of one character and knows all their thoughts and reactions.

3. ***First Person*** - The story is told by the protagonist or one of the characters who interacts closely with the protagonist or other characters (using pronouns I, me, we, etc). The reader sees the story through this person's eyes as he/she experiences it and only knows what he/she knows or feels.

4. ***Omniscient***- The author can narrate the story using the omniscient point of view. He can move from character to character, event to event, having free access to the thoughts, feelings and motivations of his characters and he introduces information where and when he chooses. There are two main types of omniscient point of view:

a) ***Omniscient Limited*** - The author tells the story in third person (using pronouns they, she, he, it, etc). We know only what the character knows and what the author allows him/her to tell us. We can see the thoughts and feelings of characters if the author chooses to reveal them to us.

b) ***Omniscient Objective*** – The author tells the story in the third person. It appears as though a camera is following the characters, going anywhere, and recording only what is seen and heard. There is no comment on the characters or their thoughts. No interpretations are offered. The reader is placed in the position of spectator without the author there to explain. The reader has to interpret events on his own.

THEME -- The theme in a piece of fiction is its controlling idea or its central insight. It is the author's underlying meaning or main idea that he is trying to convey. The theme may be the author's thoughts about a topic or view of human nature. The title of the short story usually points to what the writer is saying and he may use various figures of speech to emphasize his theme, such as: symbol, allusion, simile, metaphor, hyperbole, or irony.

Some simple examples of common themes from literature, TV, and film are:

- things are not always as they appear to be
- Love is blind
- Believe in yourself
- People are afraid of change
- Don't judge a book by its cover

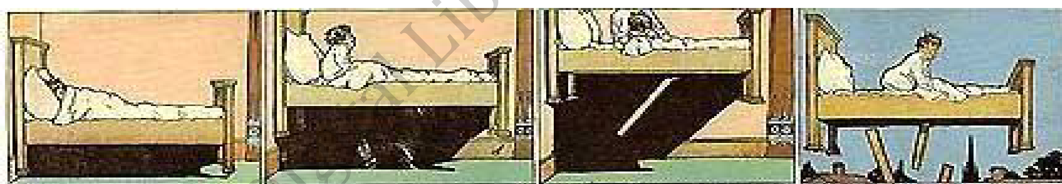
Use a Series Of Pictures In ESL Story Writing Lessons

Selecting a suitable sequence of pictures which tell a story will eliminate step one of the 3 steps above and make up for any lack of imagination your students may have.

The older the students, the longer the sequence of pictures they can deal with. For small children, six pictures has been sufficient

The Story Writing ESL Lesson Technique

It is not that hard really



Step 1 ; The teacher should prepare the sequence of pictures so that the students can clearly see them. For small children, flashcards that can be stuck to the board are ideal. For older students, the pictures are best presented on a worksheet. This allows them to make notes and leaves no excuse for not finishing as the task can then be set as homework.

Step 2 ; Go through the pictures and try to elicit a verb for each one. Write the verbs on the board and encourage the students to make a note of them on their worksheets. For young children, the teacher will assume

responsibility for recording the words by writing them on the board.

This stage can be turned into a game whereby students are awarded points for the most interesting verbs. With older students, a selection of verbs for each picture can be created, and the students can choose which one to use later on. This will ensure that the teacher doesn't have to endure the pain of reading 30 identical stories. (More if you are working in a less developed country with a higher number of students in each class.)

Step 3 ; This step is for good elementary students upwards, and should be ignored for small children.

Ask the students to convert the verbs from their present tense form, to the past simple tense form. Again, this step can be turned into a competition by awarding points for the fastest correct answer.

Step 4 ; The teacher should then try to elicit sentences from the students, using the past tense form of the verbs allotted for each picture. The teacher could try a "verbs into a hat" activity here, whereby students pick a piece of paper from a bag/hat with a verb on it, and complete a sentence. Alternatively, students can simply put up their hands to make a sentence. Points can be given for every correct sentence made, and extra points for the most interesting and creative sentences.

Step 5 ; Here, the youngest learners can write out their sentences and draw a picture to make a colourful display to put on the wall, or send home to mother and father.

The older learners can do a similar presentation, minus the picture and colouring .At this point they will also need some guidance as to how to put the sentences into paragraphs.

Step 6 ; Ask some of the students to read their stories out in front of the class. This not only lengthens the time of the activity but also provides reading practice for the students.

Choosing Pictures For ESL Story Writing Activities

They say that preparation is everything; in this activity it is certainly the difference between reading interesting work and feeling good about your students and your teaching.

Obviously, ensure that the pictures you choose are suitable for the students' language level.

Take care to choose pictures that can be clearly reproduced by a photocopier or seen from the back of the classroom. Pictures from newspapers tend to copy particularly badly, so best avoid these. Cartoon books and ESL books normally have useful picture stories to use. If you are particularly creative you can draw your own story.

Take care not to choose pictures that can be misconstrued.

If students become enthusiastic about this type of activity, then the teacher can encourage them to go home and find a set of pictures to bring to school and write about.

Where To Find Suitable Picture Stories

Pictures are plentiful

There are a number of ways to get hold of suitable sequences of pictures to use for these activities:

1. Draw them yourself: If you are a decent artist then you are sure to be able to draw at least a few such simple stories.

2. Get them from the internet: Google the words "story board" and you will get loads of sequenced pictures.

3. Get picture stories from ESL teaching books: Spend some time flicking through a large number of ESL course books and almost every one of them will have a picture sequenced story or two. Photocopy every one you find and within the space of an hour or so you will have quite a collection.

Stages of Process Writing

Cotton (2001) suggests that the process has a number of distinct stages as follows:

> ***Prewriting.*** *The writer gathers information and plays with ideas during the prewriting stage. Prewriting activities may include drawing, talking, thinking, reading, listening to tapes and records, discussion, role playing, interviews, problem-solving and decision making activities, conducting library research, and so on.*
>
> ***Drafting.*** *The writer develops his/her topic on paper (or a computer screen) during the drafting stage. Beginning may be painful and difficult, producing false starts and frustration in the writer. In the process-oriented approach, the focus is on content, not the mechanics of writing.*
>
> ***Revising.*** *During this stage, the writer makes whatever changes he/she feels are necessary. Revision may involve additions and deletions; changes in syntax, sentence structure, and organization; and in some cases, starting over completely.*
>
> ***Editing.*** *Polishing of the draft takes place in the editing stage. The writer gives attention to mechanics such as spelling, punctuation, grammar, and handwriting, and may also make minor lexical and syntactic changes.*
>
> ***Publication.*** *Publication refers to the delivery of the writing to its intended audience. Classmates, other students, parents and community members are among the potential audiences for students' written work.*

Appendix 3

Students' Interest in Writing Questionnaire

Student No----------------

Dear student,
Circle the Statement that applies to you.

1. What is your attitude to writing in English?

a) I love writing.

b) I quite like writing.

c) I do not like writing.

d) I hate writing.

2. Is writing in English

a) very easy for you?

b) somewhat easy for you?

c) difficult for you?

d) extremely difficult for you?

3. What is the most difficult language area when you write?

a) Grammar (word order, articles, tenses, etc.).

b) Spelling.

c) Collocations.

d) Coherence (writer's purpose and the line of thought).

4. How important is writing in English for you?

a) Very important.

b) Important.

c) Not very important.

d) Not important at all.

5. Which of the writing exercises do you prefer the most?

a) Writing a short paragraph about your hobbies.

b) Writing a gap-fill exercise.

c) Copying a text from a textbook.

d) Writing a letter.

e) Writing a short story on your own.

6. Have you ever written a short story?

a) Yes, I have.

b) No, I haven't.

7. If you have written a short story, what was your attitude?

a) I really enjoyed it.

b) I did not mind it.

c) I did not enjoy it at all.

8. What kind of aids help you in writing a short story?

a) Illustrations

b) Projector

c) Computer

9. What kind of help do you need when you write?

a) A dictionary.

b) I ask my teacher.

c) I ask my classmate.

d) I do not need any help, I work on my own.

10. What do you usually do when you finish your writing?

a) I read it and I make a lot of changes and rewriting.

b) I read it and I make a few changes.

c) I hardly ever make any changes or rewriting.

Appendix 4

The Pretest of the Study

Student No-----------------------------------

Date---------------------------------------

Title of the Story ------------------------------

Dear Student:

Write an English short story of about (100) words in which you let your imagination takes you where it will be. Create your characters, places, gradually developed events and creatively resolved problem. Generate unexpected solution.

Use several opening sentences to attract readers into your world. Pay attention to the story elements and the appropriateness of the language.

Best Wishes

Researcher:

Nisreen Al-mashaqba

[illegible]

[illegible] -------------------------

[illegible] ------------------------------

[illegible] -------------------------

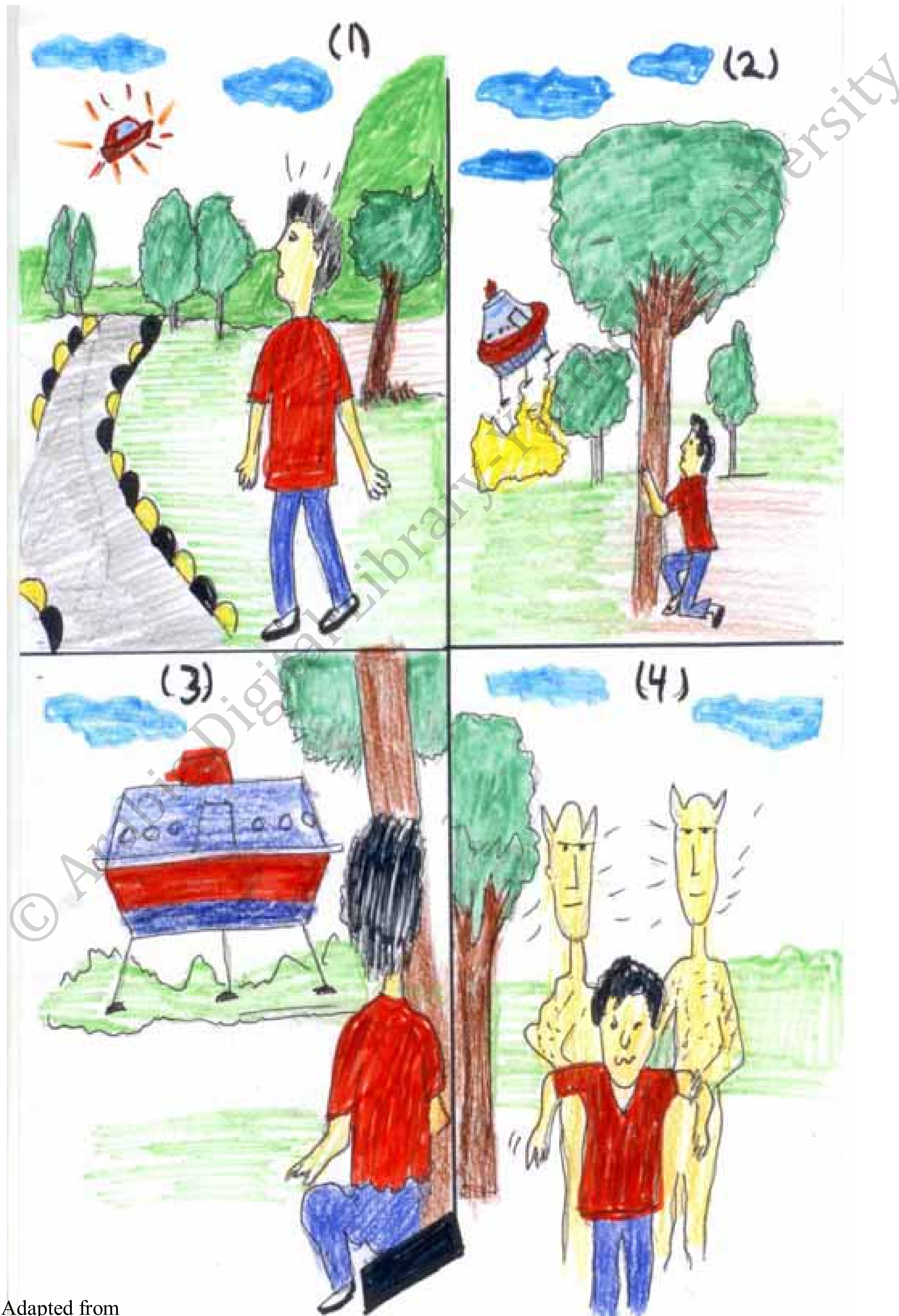
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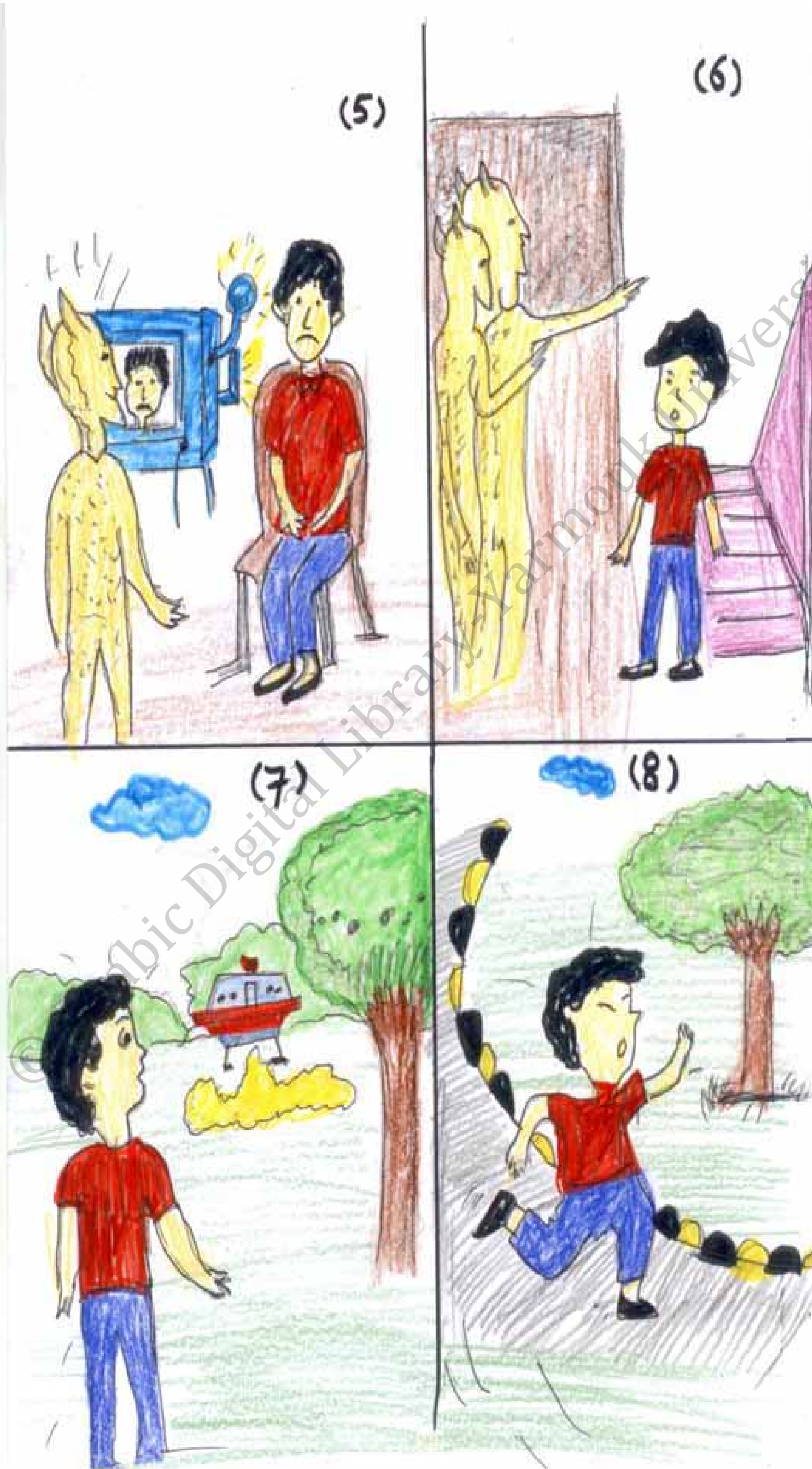
Use these pictures to generate a short story

"Aliens"



*Adapted from

Howe, D. and Kirkpatrich, D. (1992). Advance With English, (4th ed).Oxford University Press, New York.


(5)
(6)
(7)
(8)

Appendix 5

*The Criteria of Correcting Short Stories

Criterion\ Level	Fluency	Flexibility	Originality
Very Good (9-10)	1. The story is focused on a main idea. 2. a wide variety of sentence length. 3. Characters are well-developed; the reader can see the characters' appearance, thoughts, actions, behavior. 4. Broad command of new effective words and idioms. 5. Mastery of story elements. 6. Well- observed mechanics of writing. 7. Well organized and coherent writing.	1. Correct tense and time sequence 2. Control of complex structure. 3. Few grammatical errors. 4.High realization of rhetorical devices as simile , metaphor , analogy , etc. 5. Language is effective .acceptable.	1-Many unusual / unpredictable events. 2-a distinguished and an unfamiliar title for the story. 3-Clear story elements. 4- Plot is logically organized and well-developed 5. Dialogue sounds authentic and advances the plot 6. Lead and conclusion are effective.
Good (7-8)	1-The story shows evidence of a main idea but has some lapses in the focus 2-Good command of sentence length. 3 Characters are elaborated; but the reader can not always see the characters' appearance, thoughts, actions, behavior. 4-Good use of effective words and idioms. 5-General control of story elements. 6-Reasonable use of writing mechanics. 7- Reasonably organized and coherent writing.	1.Some errors in tense and time sequence 2. Reasonable control of complex structure. 3. Some grammatical errors. 4.Occasional rhetorical devices as simile , metaphor , analogy , etc. 5-Language is acceptable.	1- Some unusual / unpredictable events. 2- Fairly a distinguished and an unfamiliar title for the story. 3-Some missing story elements. 4- Plot is logically organized and well-developed 5. Dialogue sounds authentic and advances the plot 6. Lead and conclusion are effective.
Acceptable (5-6)	1-The story shows a little evidence of a main idea 2 Characters are unelaborated. 3-No noticeable command of sentence length. 4-Little use of effective words and idioms. 5-No complete realization of story elements. 6-Frequent errors in writing mechanics. 7- Loosely organized and coherent writing.	1-Frequent errors in tense and time sequence 2-Mostly simple sentences. 3-Frequent grammatical errors. 4-Some rhetorical devices as simile, metaphor, etc 5-Language is simplistic.	1- A few unusual / unpredictable events. 2- No noticeable distinguished title for the story. 3-Many missing story elements. 4. Dialogue sometimes sounds stilted or simplistic; some of the dialogue gets in the way of the plot. 5. Plot has lapses in organization; parts of the plot are unelaborated. 6• Lead and conclusion are simplistic or tacked on.
Poor (+fail) 1-4	1-The story shows no evidence of a main idea 2-Mostly short sentences. 3 Characters are unelaborated. 4- Limited \ no use of effective words and idioms. . 5-Little \no confident use of story elements. 6-Many errors in writing mechanics. 7- Not organized or coherent writing.	1. Many errors in correct time sequence. 2. Many fragmented sentences. 3. Global grammatical errors. 4.Little knowledge of rhetorical devices as simile , metaphor , analogy , etc. 5 Language is incorrect and/or ineffective.	1-Very few unusual / unpredictable events. 2- No title or an irrelevant title for the story. 3-Little use of story elements 4• Dialogue usually sounds stilted or simplistic; most of the dialogue gets in the way of the plot. 5• Plot has weak or random organization; most of the scenes consist of only a few sentences. 6.• Lead and conclusion are ineffective.

The Judge's Name---------------------

Student No \ Score	Fluency	Flexibility	Originality	Total

- Fluency: (large numbers of ideas)
- Flexibility (wide variety of ideas)
- Originality (unusual, statistically infrequent ideas)

∗ Adapted from

1. The Current Ministry's Instructions for Correcting Tawjihi Writing.
2. Richards, J. C (2004). Classroom-Based Evaluation in Second Language Education., (8th ed).U.S.A: Cambridge University Press
3. English Teaching Resource : Out Comes Based Assessment Rubric descriptive Essay. Htm.
4. A Sample Holistic Scoring Guide For Short Stories. Available at http://web2.jefferson.k12.ky.us/CCG/supp/MS_ShortStory.PDF

Appendix 6

Students' Attitudes Questionnaire

1. Do you think that process writing helped you to be a better writer?

a) Yes, I think that I am a better writer.

b) No, I do not think that I am a better writer.

c) I do not know.

2. What have you learned or improved in the program? Underline one answer.

a) *I have learned the craft of story writing.*

Yes, I have. / No, I have not. / I do not know.

b) *I have learned how to write in the method of process writing.*

Yes, I have. / No, I have not. / I do not know.

c) *I have learned how to use the pictorial stories in writing short stories.*

Yes, I have. / No, I have not. / I do not know.

d) *I have improved to use other sources of information like: pictorial stories, internet, dictionaries or grammar books.*

Yes, I have. / No, I have not. / I do not know.

3. What was the most difficult stage of process writing for you?

a) Planning.

b) Drafting.

c) Editing.

d) Writing a final version.

e) Publishing.

4. What was the least difficult stage of process writing for you?

a) Planning.

b) Drafting.

c) Editing.

d) Writing a final version.

e) Publishing.

5. Which part of process writing was the most time-consuming for you?

a) Planning.

b) Drafting.

c) Editing.

d) Writing a final version.

e) Publishing.

6. What kind of help did you use during your writing the most often?

a) Teacher's help.

b) Peers' help.

c) Dictionary.

d) Other source(s):

7. What kind of the teacher's reaction was the most useful for your writing?

a) Written comment.

b) The whole-class discussion.

c) Individual consultation during the lesson or after the lesson at school.

8. How much was the teacher's help important for you and your writing?

a) It was very important and I followed the teacher's suggestions.

b) It was quite important but it was not crucial.

c) It was not important at all and I ignored it.

9. What do you think about the program “The pictorial story-based program ?”

a) It was a new, beneficial and interesting experience for me.

b) It was satisfactory.

c) It was a boring and uninteresting experience for me.

Appendix 7

1-Lists of the Names of the Members of Panel of Judges

Name	Specialization	Place of Work
Prof. Oqlah Smadi	ELT Specialist	Yarmouk University
Dr. Heba Sobieh	ELT Specialist	Northern Border University .KSA
Dr. Eyad Hamadneh	Measurement and Evaluation Specialist	Al-al Bayt university
Dr. Mouhamd Mashaqba	Islamic Studies Specialist	Northern Border University .KSA
Mrs. Asma Alomoush	English Supervisor	Mafrq Directorate of Education
Mrs. Gada Abu Qaoud	English Supervisor	Al-Jeeza Directorate of Education
Mrs. Rania Shadad	English Teacher	Mafrq Directorate of Education
Mr. Rashed Rawashda	English Teacher	Mafrq Directorate of Education
Mr. Borhan Harahsha	Graphic Designer	Mafraq

2-A copy of Letter Sent from the Researcher to the Members of the Program Panel of Judges

Dear Reviewer:

Professor:-----------------.

Teacher :-----------------.

The researcher is carrying out a study aiming **to investigate the effect of a pictorial story-based instructional EFL writing program on enhancing the writing performance of Jordanian secondary students.** This is an instructional program that is intended to be used as one of the tools of this study towards the achievement of this purpose. It is supposed to teach the students how to write a short story by using wordless picture story.

I would appreciate it if you evaluate each lesson plan of this program in terms of the adequacy of the suggested activities in terms of their appeal to students, their suitability to students' level of English and how they integrate with the existing material.

Thank you for your cooperation.

Researcher, Ph.D candidate

Nisreen Al- Mashaqba

Appendix(8)

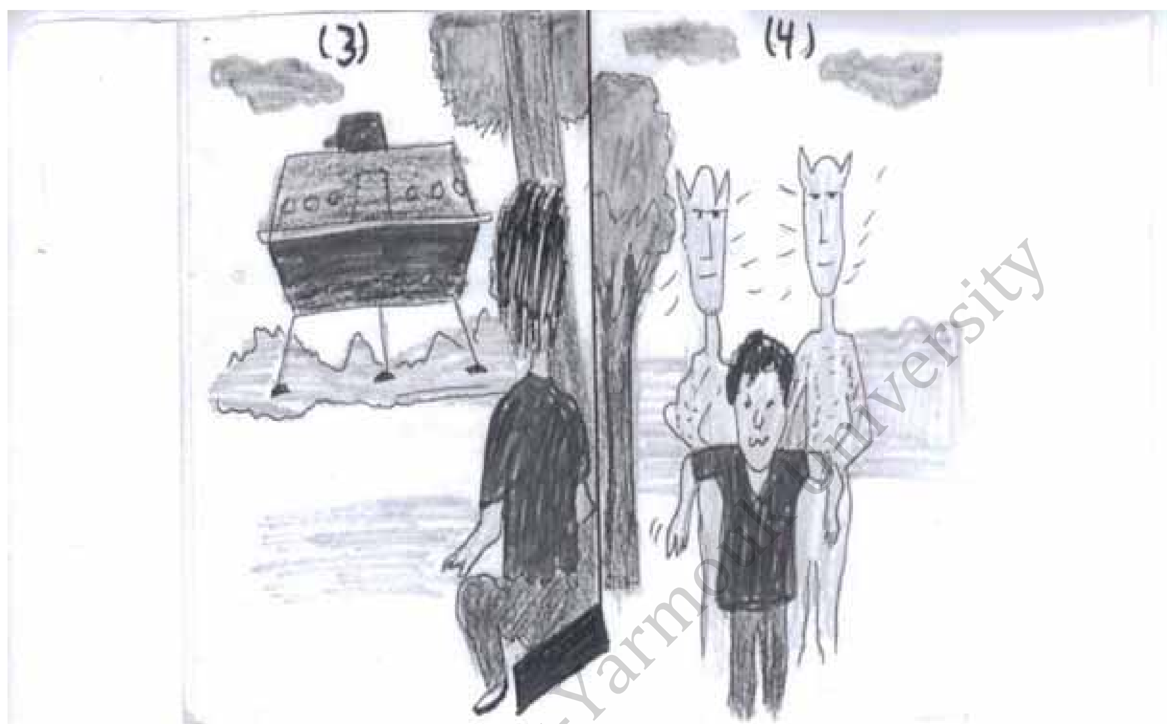
Examples of Students' Writing Using Pictorial -Stories

Use these pictures to generate a short story

"Aliens"

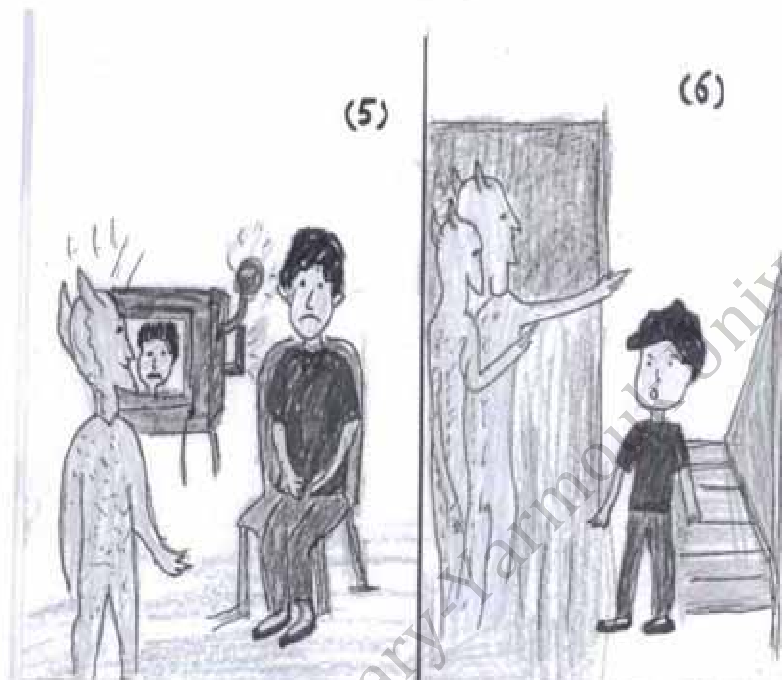
It was an ordinary day for Jack , he woke up and dressed to go to school as usual. That day he decided to take short cut to reach his school through woods.

He was walking through the bushes singing , while he was singing, he heard like strange voice got louder, he felt it getting near him. At that moment he got worried, suddenly, somthing came out of no where Jack jumped to hide behind a tree



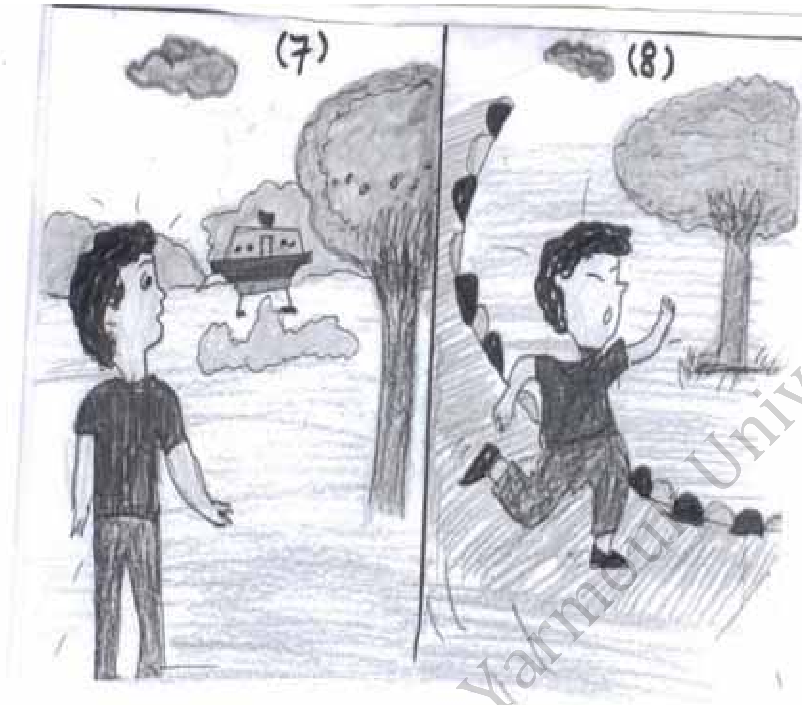
He did his best to calm himself down, but it didn't work, because he couldn't control his fears, especially when he saw that strange thing, somthing looked like a ship with lightening colored circles and it had like four legs to land on, it was really strange.

Jack was waiting that was going to happen after the landing of this ship, The ship opened to two aliens, they were yellow skinned having bubbles on their bodies, also their ears were taller than any ears ever. That was nothing compared to what happened, the aliens saw him, they walked toward him grabbed with his arms, and took him to their space ship.



Inside the spaceship, the aliens seated Jack, Somewhat like a TV or Computer. They took pictures of him, and ~~took picta~~ made him speak. JalK who never believed that aliens were exist, now was experiencing the whole thing.

with all the ideas, floating in Jack's head, predicting the worst, hopeless, and waiting his destiny, all at sudden the aliens opened the ship's door and Let him go out

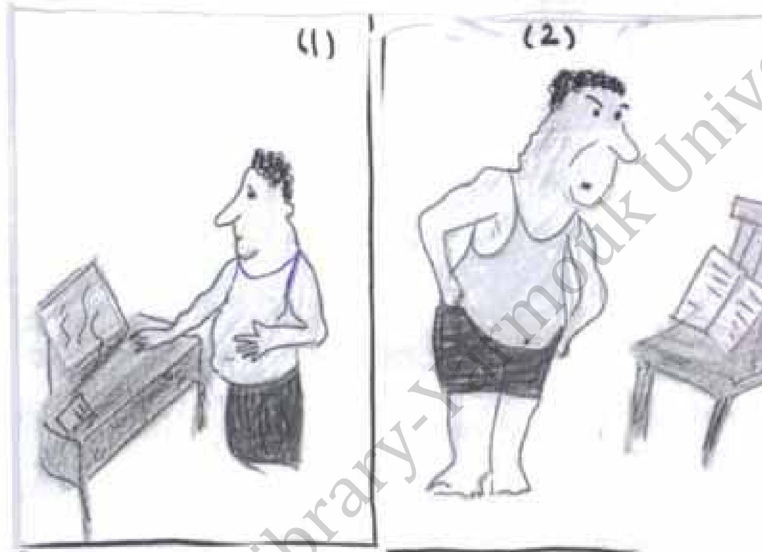


Jack couldn't believe what just happened, he Was shocked, he felt lost, watching the space ship flying away till it disappeared in the sky.

He started to get his consciousnes back, it was an eye blink when he ran ~~from~~ home as quickly as he could.

Worksheet 6 " Jogging "Lesson 18

Use these pictures to generate a story



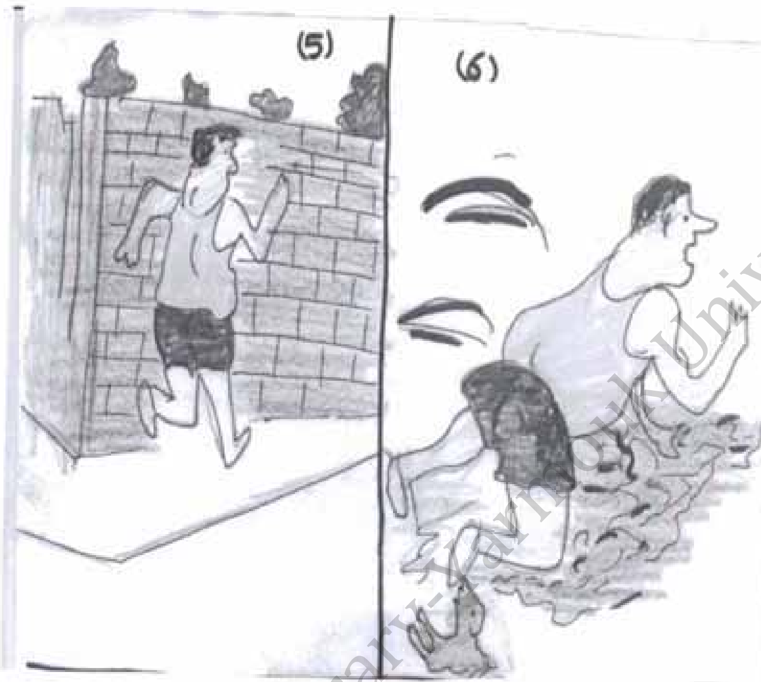
Ali lives in a small house in a small Country . One day, when he was looked at the mirror, he noticed how much he became fat and he looked very ugly with that body.

So he thought alot how to be thin, a good idea come to his brain, he saw a book in the library and bought it but he didn't read it, the book's title is ((keep fit)) So he remembered that book and decided to read it, So he dressed his sport clothes, and started reading it. In the book it was written that the first step was to start jogging.





He went to the street and started running, there was somthing worrisome, the people in the street were laughing. and saying some stupid words. " what's wrong with them"? Haven't they seen some one running before. These questions came on Ali's clothes, Ali forgot that the weather was cold in that day, it was one of the winter days, surely it was so cold out, he picked the wrong time!



Ali continued runn...

Ali continued running and he didn't care about those people.. Ali arrived to the curve in the street and tamed to the left in a high speed, so he didn't see the people who were standing there!

There were two ladies standing there, one of them had a dog and she was talking to the other lady. Ali slept over the rope which was tied around the dog's nick.



Ali felt on the ground on his knees and they were injured and the dog was hurt so he bit Ali on his arm revenge for what he did with hime

Ali left the place, and decided to go back home with his bloody knees and bitten arm, At that time, the rain started raining, Ali started shaking because it was cold, and he was not wearing warm clothes

When he arrived home, he was so wet, he became sick and depressed. He threw the book in the garbage, He formed this way of being fit. He had to find another way.

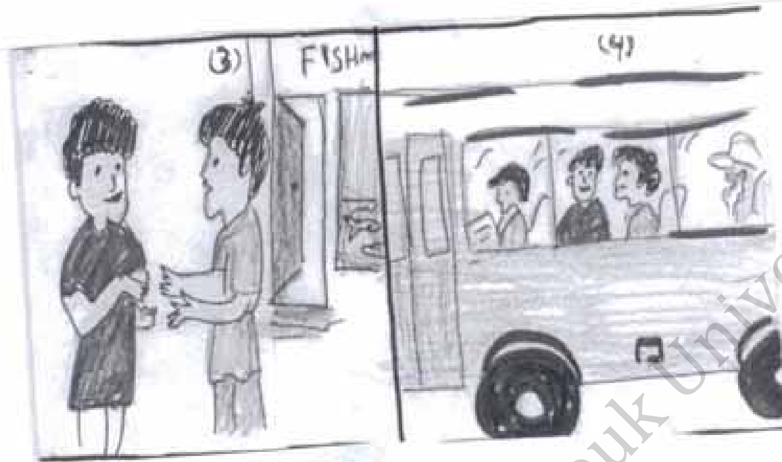
Worksheet 6 "Adventure at the sea" Lesson 18

Use these pictures to generate story



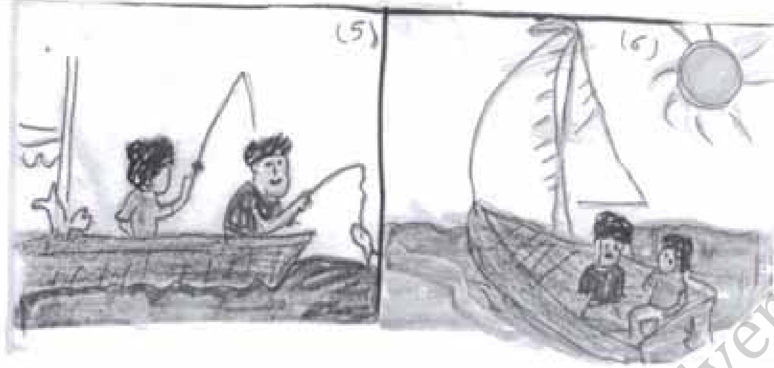
Every day Ahmed woke up at six o'clock when he heard the alarm He ~~hope~~ opened the window to let the sun shine, he thought: "I'm really bored, I should make an adventure, and what can I do?

Ahmad phoned his friend who is called omar to invite him for and adventure " Hello, Is this omar's number please?' yes I am omar". "Can we meet in the resturant" Ahmad said, "Sure" omar replied, then they meet each other and ordered



"I want to go in a journey. Do you want to come with me" Ahmad said "May be, but where?" Omar said. "Mmmm. Till this moment I don't know. do you suggest any suggestion for this journey?" Ahmad said "I suggest going to the sea and going fishing" Omar said "It is really a clever Idea".

After they got out from the restaurant, they bought bait from a fishmonger, Then, they got in a bus and they were reading a magazine until they reached the beach.



Then, they went to the boat, they pulled ~~the~~ up the boat and put their equipments in it and rode it, it was a very hot day.

Ahmad and omar prepared the hook by putting the bait on it and started to catch fish for about an 6 hour. when they caught alot of fish, they decided to return to their houses, and they did. They told their parents and brothers about their adventure with a very big smile.

Appendix(9)

The Approval of the Ministry of Education

بسم الله الرحمن الرحيم

مديرية التربية و التعليم لقصبة المفرق
مديري و مديرات المدارس المحترمين

الموضوع: البحث التربوي

السلام عليكم و رحمة الله و بركاته:

تقوم الطالبة نسرين جمعة حامد المشاقبة بدراسة بعنوان (أثر برنامج تعليمي مؤسس على القصة المصورة في تحسين الأداء الكتابي لدى طلبة المرحلة الثانوية في الأردن) وذلك استكمالاً لمتطلبات الحصول على درجة الدكتوراه تخصص مناهج اللغة الانجليزية و أساليب تدريسها في جامعة اليرموك.

يرجى تسهيل مهمة الطالبة المذكورة أعلاه و تقديم المساعدة الممكنة لها، على أن يتم مطابقة الاستبانة المرفقة مع الاستبانة المطبقة.

و تفضلوا بقبول فائق الاحترام

مدير التربية والتعليم

Abstract in Arabic

المستخلص باللغة العربية

المشاقبة، نسرين جمعة. أثر برنامج تعليمي مؤسس على القصة الصورية في تحسين الأداء الكتابي لدى طلبة المرحلة الثانوية في الأردن.أطروحة دكتوراه،جامعة اليرموك(٢٠١٢).(المشرف: الأستاذ الدكتور فواز العبد الحق).

هدفت هذه الدراسة إلي الكشف عن اثر تدريس برنامج تعليمي مؤسس على القصة الصورية في تحسين الأداء الكتابي لدى طلبة المرحلة الثانوية في الأردن.

هدفت هذه الدراسة إلى الإجابة عن الأسئلة التالية:

١- ما اهتمامات الطلاب بمهارة الكتابة بشكل عام و كتابة القصة القصيرة بشكل خاص؟

٢- هل هناك فروق ذات دلالة إحصائية في المتوسطات الحسابية لأداء الطلاب بالكتابة بين المجموعتين الضابطة و التجريبية يمكن أن تعزى للبرنامج التعليمي،الجنس،التفاعل بين الجنس والبرنامج التعليمي؟

٣- ما توجهات الطلاب نحو البرنامج التعليمي المؤسس على القصة الصورية؟

تكونت عينة المشاركين من (١٦٨) طالبا من طلاب الصف الحادي عشر العلمي من أربع مدارس ثانوية، مدرستين للذكور و مدرستين للإناث في مديرية التربية لقصبة المفرق.تم توزيعهم عشوائيا إلى مجموعتين:مجموعة ضابطة (٨٤) طالب و طالبة و مجموعة تجريبية(٨٤) طالب و طالبة.

لأغراض الدراسة، صممت الباحثة برنامجا تعليميا مؤسس على استخدام القصة الصورية في الكتابة.استبانة مكونة من عشرة أسئلة لمعرفة اهتمامات الطلبة في الكتابة تم توزيعها قبل بداية البرنامج.استبانة مكونة من تسعة أسئلة لمعرفة توجهات الطلبة نحو هذا البرنامج تم توزيعها في

نهاية البرنامج الذي بداء في بداية الفصل الدراسي الاول٢٠١٣/٢٠١٢ و الذي استمر لمدة اثني عشر أسبوع في نهايته تم تطبيق الاختبار ألبعدي.

لقد بينت النتائج تفوق أفراد المجموعة التجريبية على أفراد المجموعة الضابطة في مجال كتابة القصة القصيرة.مما يشير إلى أن برنامج الكتابة المؤسس على القصة الصورية قد طور قدرات الطلاب في كتابة القصة القصيرة باللغة الانجليزية .كما أن النتائج كشفت أن الطلاب الذين طبقوا البرنامج كان لديهم توجهات ايجابية نحو استخدام القصة الصورية في تعلم مهارة الكتابة.و أكثر من ذلك تأثرت دافعيتهم و أداؤهم بشكل ايجابي.

في ضوء هذه النتائج فان الباحثة توصي بتزويد الطلاب بمثل هذه البرامج التي من شانها تطوير الطلاب في كتابة القصة القصيرة.

الكلمات المفتاحية: القصة المصورة، الكتابة المؤسسة على القصة الصورية، اتجاهات، الأداء الكتابة.